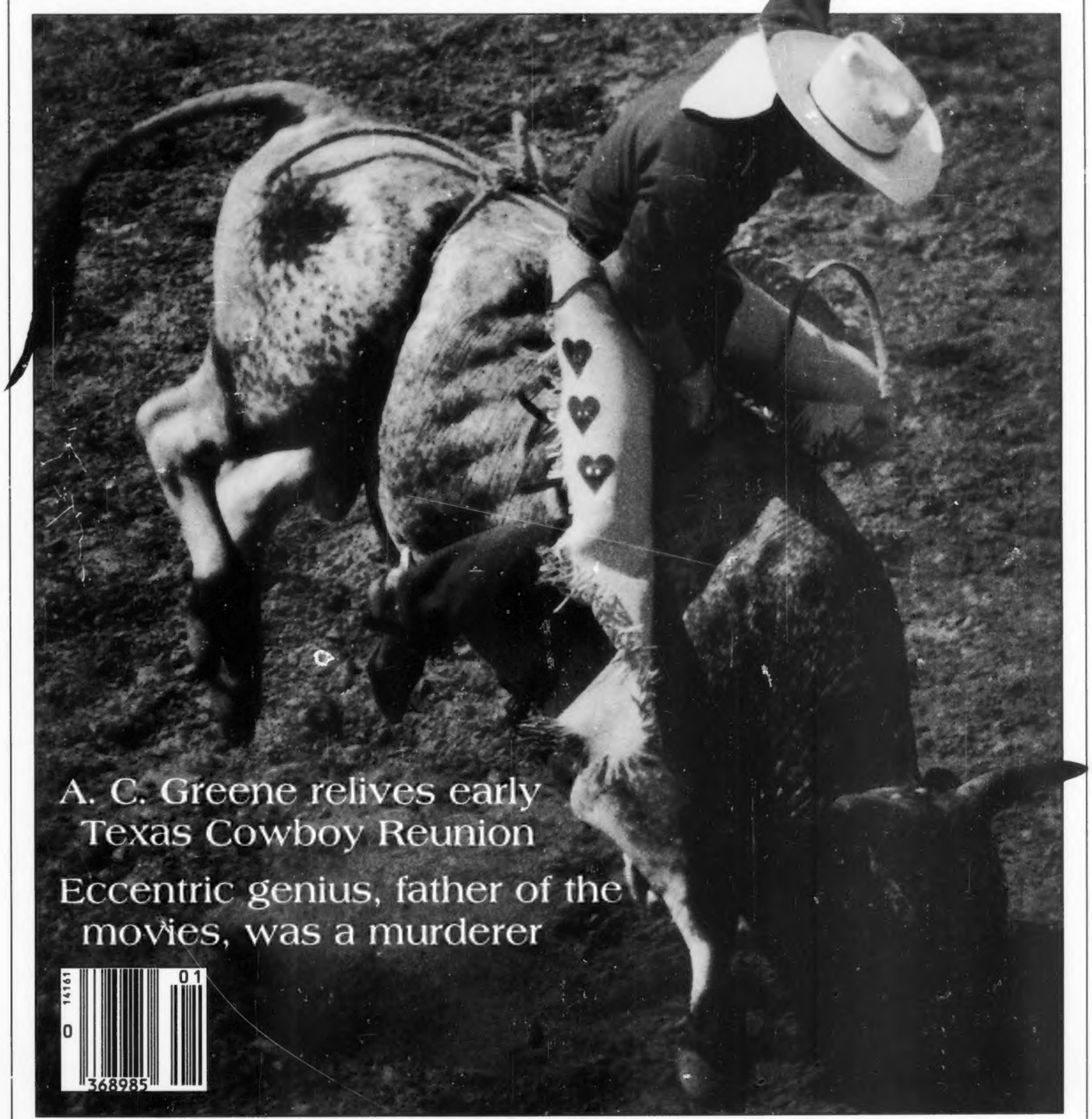
1987 RODEOS

American West

The land and its people

JANUARY/FEBRUARY 1987 $3

Photo contestants show their winners



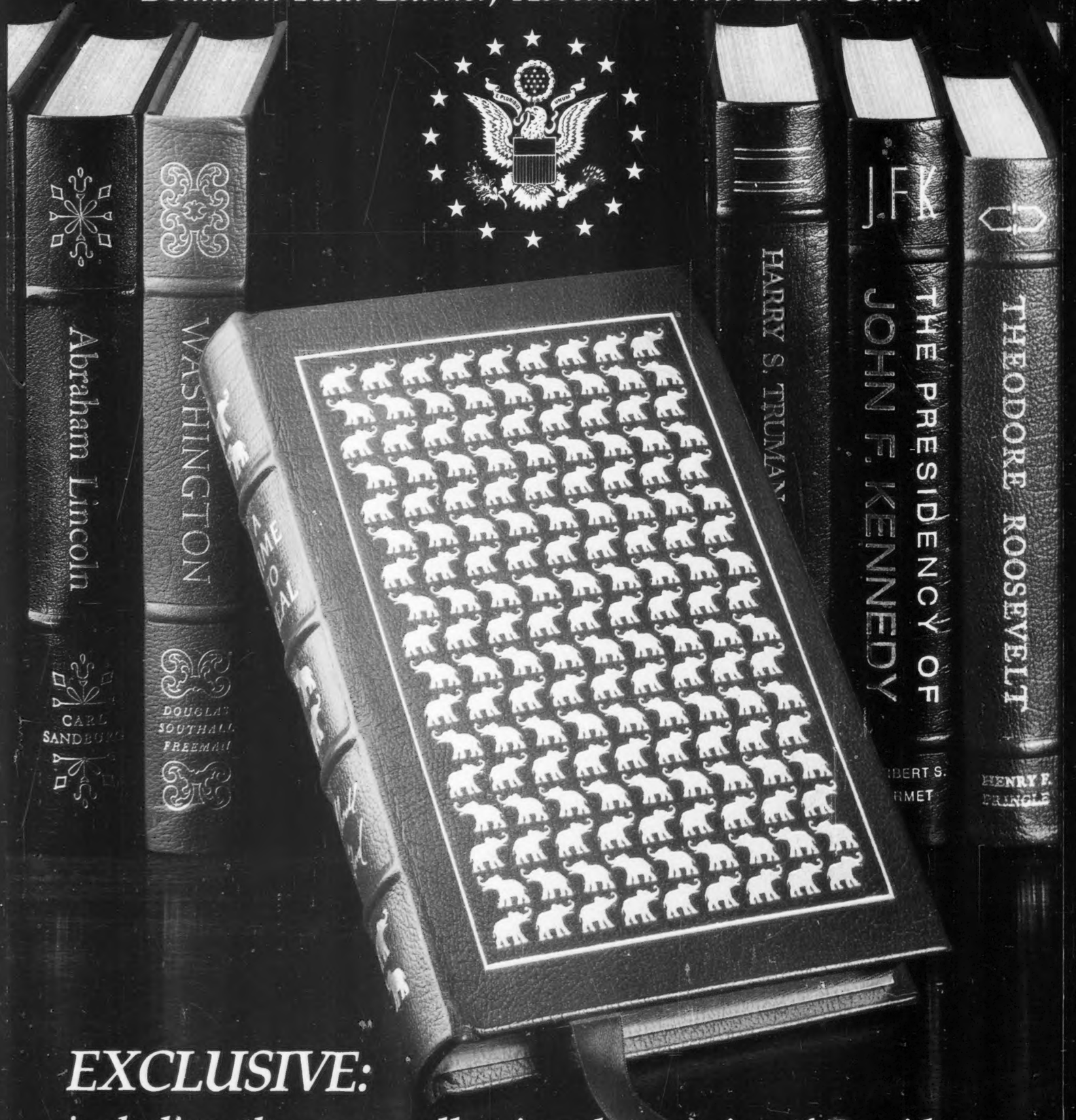
A. C. Greene relives early Texas Cowboy Reunion

Eccentric genius, father of the movies, was a murderer

0 14161 01 368985

THE LIBRARY OF THE PRESIDENTS

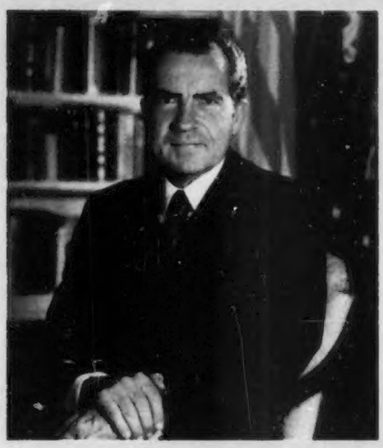
Bound in Real Leather, Accented With 22kt Gold.



EXCLUSIVE:

including the personally-signed memoirs of Presidents Nixon, Ford, and Carter.

Presidents Nixon, Ford, and Carter will personally sign your editions of their memoirs.



All three of America's living former Presidents have recognized the historic importance of this collection, and all three have consented to sign their memoirs for each subscriber to *The Library of the Presidents.*

Imagine how much these writings — about the events of our lifetime — and these Presidential signatures will mean in years to come to your children and their children. It will be as if you own a piece of American history...and in a very real sense, you will.

Further assuring the historic importance of this collection will be the creation of exclusive introductions to the Nixon, Ford and Carter memoirs.

Speech writer and administration insider, Ray Price, will introduce President Nixon's book; Dr. Henry A. Kissinger will write for President Ford; and, Former Secretary of State, Edmund Muskie, will introduce President Carter's memoirs.

For the first time in America's history, a magnificent library of leather-bound books pays tribute to each of our Presidents through the greatest Presidential biographies, selected writings of our most notable Presidents, *and the personally-signed memoirs of our three living former Presidents: Nixon, Ford and Carter.* This is our heritage and it can be your heirloom; a library of Presidential history that will itself make history.

The greatest library of the American Presidency ever assembled.

America's finest historians and greatest biographers have chosen our Chief Executives as their subjects. Their books on the Presidents have won the highest praise and acclaim. And now these great works, along with key Presidential writings and memoirs have been gathered together for the first time in *The Library of the Presidents.*

The works are of the highest caliber: among them Douglas Southall Freeman's Pulitzer Prize-winning biography of George Washington, the finest picture we have of the Father of our Country. And, Carl Sandburg's masterful Pulitzer Prize biography of Lincoln.

The Library of the Presidents also includes writings by many of our Presidents. Writings of Jefferson, Madison and Monroe, including the document that proclaims the Monroe Doctrine.

Magnificent leather-bound volumes.

Each volume will be fully bound in genuine leather — spine, entire front and back covers. The spine will be decorated with precious 22kt gold, and the front and back covers will be embellished with deeply inlaid original designs.

Each book will be printed on acid-free paper that will last for generations. Pages will be gilded along all three edges for beauty and durability, and each volume will have a permanent ribbon page marker. Altogether, these will be among the finest leather-bound books available anywhere.

Convenient acquisition at a very favorable price.

The Library of the Presidents is available only by reservation directly from The Easton Press. As a privileged subscriber, you will receive one book each month at the price of just $34.50 per volume. This favorable price is guaranteed for two full years, subject thereafter only to minor adjustments reflecting the costs of materials.

Important Assurances.

Your satisfaction is guaranteed: You may return any volume within 30 days for a full refund and you may cancel your subscription at any time. To reserve the collection you need send no money now; simply complete the Reservation Application and return it today.

Reservation Application 881

THE LIBRARY OF THE PRESIDENTS

The Easton Press
47 Richards Avenue
Norwalk, Connecticut 06857

No payment required.
We will bill you.

Please enroll my subscription to *The Library of the Presidents.* Send me the first volume and reserve a collection in my name. Further volumes will be sent at the rate of one book per month at $34.50.* This price will be guaranteed to me for the next two full years.

I understand that I may return any book within 30 days for a refund, and that either party may cancel this subscription agreement at any time.

*Plus $2.50 for shipping and handling.

☐ As a convenience, enclosed is $37.00** (payable to Easton Press) for my first volume.

☐ Please charge each monthly shipment to my credit card, starting when my first volume is shipped.
☐ VISA ☐ MasterCard

Credit Card No. _____ Expiration Date _____

Name _____

Address _____

City, State _____ Zip _____

Signature _____
(All applications subject to acceptance)

**Conn. residents pay $39.78 to include sales tax.

Man's Weapons Are Useless When Nature Goes Armed Charles M. Russell, 1916

Man against nature. Man against man. All the conflict and beauty of the Old West live on in 52 paintings by Frederic Remington and Charles M. Russell. Prints, posters and books for sale in the museum and by mail. Write or call for free brochure.

Open 10 a.m.-5 p.m. Tuesday-Friday, 11 a.m.-6 p.m. Saturday, 1-5 p.m. Sunday. Closed Monday. Free admission.

SID RICHARDSON COLLECTION OF WESTERN ART

309 Main Street Fort Worth, Texas 76102 817/332-6554

Their paths led, as if by destiny, to the slopes of the Little Big Horn.

Custer and Sitting Bull by John Chalk

CUSTER — flamboyant and controversial. SITTING BULL — proud but tragic Sioux medicine man. At the Little Big Horn, these two men wrote one of the most dramatic . . . and mysterious . . . chapters in the history of the American West.

Now, John Chalk, one of our nation's most gifted sculptors, has created a powerful tribute to these fated leaders. A pair of original hand finished cold-cast bronze portrait busts, mounted on solid walnut bases and standing an impressive 9½" high.

Each individually numbered pair is signed by the artist and accompanied by a Certificate of Authenticity plus an 11"x14" signed print of the artists sketches suitable for framing. The issue price is $275 per pair plus $5 shipping and handling. PA residents add 6% sales tax.

To order, send check or money order to: The Birchrun Mint, Birchrunville, PA 19421. Credit card orders, call TOLL-FREE. In PA 1-800-346-7511 Ext. 17. Others 1-800-523-2445 Ext. 17.

Satisfaction guaranteed for full refund less shipping and handling if returned within 30 days.

American West

Editor/President: Thomas W. Pew, Jr.
Managing Editor: Mae Reid-Bills
Assistant Editor: Elizabeth R. Silva
Staff Assistant: Mary E. Laucks

Art Director/Production:
Edi Gougherty

Publisher/Advertising Director:
Archibald M. Brown, Jr.
Advertising Supervisors:
Lynn Sakellar, Heather A. Stilb
Advertising Assistant/Classified:
Carol D. Johnson

General Manager: John W. Reiniger
Circulation Director: Randall S. Clamons
Circulation Assistant: Sharon A. Freeman
Business Manager: Carol A. Ryan

Buffalo Bill Historical Center Director: Peter H. Hassrick

Contributing Editors:
Alvin M. Josephy, Jr.
William H. Hornby

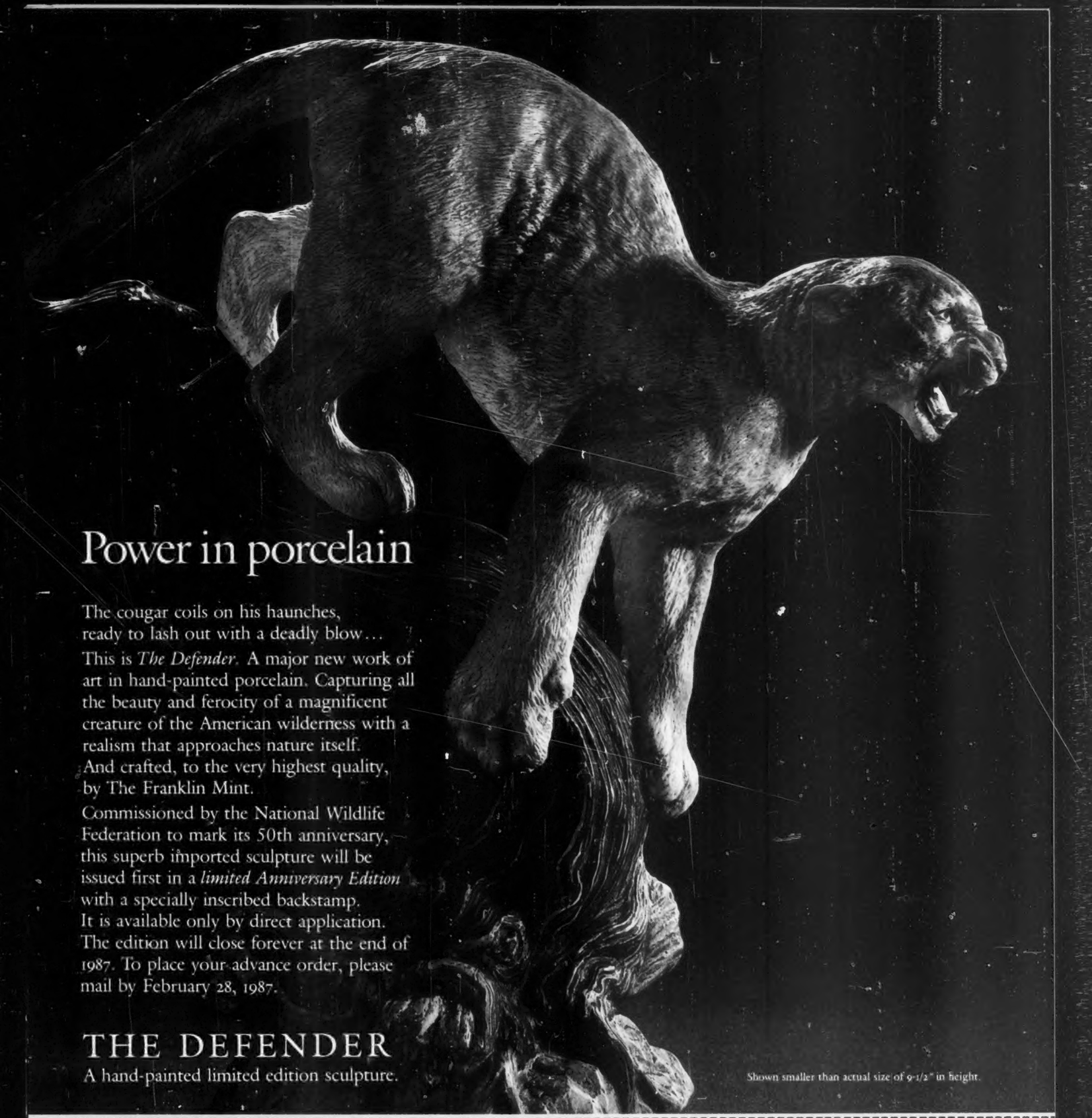
Editorial Board:
Peter E. Palmquist, Stan Steiner, George Schriever, Bernard L. Fontana

AMERICAN WEST is a member of the Audit Bureau of Circulations.

AMERICAN WEST (ISSN 0003-1534) is published in January, March, May, July, September, and November by American West Publishing Company, a wholly owned subsidiary of the Buffalo Bill Memorial Association, a nonprofit educational organization, Mrs. Henry H. R. Coe, chairman. Editorial, circulation, and advertising offices are reached at 3033 N. Campbell Ave., Tucson, Arizona 85719, tel. (602) 881-5850.

Newsstand price: $3. Back issues: $5 (includes shipping). Subscriptions: one year $15; two years $25; three years $35 (outside the U.S. $4 per year extra). Subscription correspondence and orders should be sent to Box 3733, Escondido, CA 92025. CORPORATE or GROUP SUBSCRIPTION CORRESPONDENCE to Arch Brown, 3033 N. Campbell Ave., Tucson, Arizona 85719.

AMERICAN WEST encourages writers to send a query letter and self-addressed, stamped envelope before submitting manuscripts. AMERICAN WEST is printed by R. R. Donnelley & Sons Company in Glasgow, Kentucky. Film preparation and color separations for editorial are by American Color Corporation, Tucson, Arizona; and typesetting by Typecraft, Tucson, Arizona. Copyright © 1986 by American West Publishing Company. Trademarks: "American West Trader", "American West Gallery", "American West Collectors", "The Western Traveler".



Power in porcelain

The cougar coils on his haunches, ready to lash out with a deadly blow...

This is *The Defender*. A major new work of art in hand-painted porcelain. Capturing all the beauty and ferocity of a magnificent creature of the American wilderness with a realism that approaches nature itself. And crafted, to the very highest quality, by The Franklin Mint.

Commissioned by the National Wildlife Federation to mark its 50th anniversary, this superb imported sculpture will be issued first in a *limited Anniversary Edition* with a specially inscribed backstamp. It is available only by direct application. The edition will close forever at the end of 1987. To place your advance order, please mail by February 28, 1987.

THE DEFENDER

A hand-painted limited edition sculpture.

Shown smaller than actual size of 9-1/2" in height.

ORDER FORM

National Wildlife Federation
c/o The Franklin Mint, Franklin Center, PA 19091

Please enter my order for the limited first edition sculpture of "The Defender," an original work of art to be handcrafted in fine porcelain, hand-painted expressly for me, and presented on a hardwood display stand.

I understand that I need send no money now. I will be billed in five monthly installments of $39.* each, with the first payment due when my sculpture is ready for shipment. A Certificate of Authenticity and reference folder will also be provided. **Plus my state sales tax and a total of $3. for shipping and handling.*

Signature _____

ALL ORDERS ARE SUBJECT TO ACCEPTANCE.

AN OFFICIAL ISSUE OF THE NATIONAL WILDLIFE FEDERATION

Please mail by February 28, 1987.
Limited First Edition

Mr.
Mrs.
Miss _____

PLEASE PRINT CLEARLY

Address _____

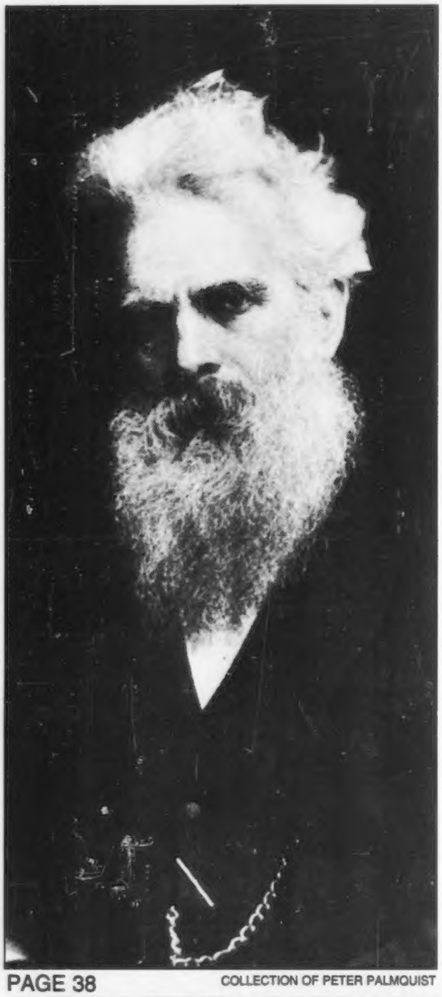
City _____

State, Zip _____

© 1987 NWF

January/February 1987 Vol. XXIV, No. 1

American West



PAGE 38 COLLECTION OF PETER PALMQUIST

PAGE 58 PHOTO BY RICHARD STILLWELL

Joe Kelsey—
Rodeo's Grand Old Man
by JoAnn Roe
For sixty years bucking broncos and brawling bulls were his life **16**

Empty Saddles
by A. C. Greene
Were the old rodeo cowboys better? **28**

Eadweard Muybridge:
Pioneer of Motion Pictures
by Ray Haack
Eccentric photographer used Stanford's racehorses for first motion studies **38**

The Winners
AMERICAN WEST–Pentax 1986 Photo Contest **58**

Western Rodeo Sampler for 1987 ..... **64**

View from the West **8**
Letters to the Editor **10**
American West Quiz **26**
Western Lore **46**
Western Lookout **48**
Gourmet & Grub **50**
Western Books in Brief **52**
Coming Soon **57**
Western Art Notes **69**
Western Snapshots Today **70**
Western Snapshots Yesterday **72**

Cover

Our dramatic cover photograph of a raging bull and a determined buckaroo combines two of the special topics in this edition of AMERICAN WEST. First, we bring you the excitement and traditions surrounding Western rodeo in two major features: the story of Joe Kelsey who supplied bulls and broncs to rodeos for many years and A. C. Greene's nostalgia about the Texas Cowboy Reunion. Also, we announce the results of the AMERICAN WEST–Pentax 1986 Photo Contest. One of the winners in that contest, the cover photograph was taken by Richard Stillwell of Glenrock, Wyoming, at the Wyoming State Fair Rodeo. Turn to page 58 to see the grand prize winner and enjoy *all* the winning photographs in this celebration of the West.

AMERICAN WEST (ISSN 0003-1534) is published in January, March, May, July, September, and November for $15 per year by American West Publishing Company, 3033 N. Campbell Ave., Tucson, Arizona 85719. Second-class postage paid at Tucson, Arizona, and at additional mailing offices. POSTMASTER: Send form 3579 to AMERICAN WEST, Box 3733, Escondido, CA 92025.

ON SALE ~~$18~~ ON SALE

Save $3 OFF newsstand price by returning this card today. Send no money now. We'll bill you later.

$15/ONE YEAR. Yes, send me six issues of AMERICAN WEST and save me $3. Please bill me later.

Name (please print)

Address

City State Zip

Please allow 4–6 weeks for delivery of your first issue.
Add $4 for orders outside the U.S.

EA7A1-3

NO POSTAGE
NECESSARY
IF MAILED IN THE
UNITED STATES

BUSINESS REPLY MAIL

FIRST CLASS PERMIT NO. 315 TUCSON, ARIZONA

POSTAGE WILL BE PAID BY ADDRESSEE

American West

Box 3732
Escondido, CA 92025

NE

"The Cowboy"

by Frederic Remington

A spectacular tribute to the Old West issued in a single, Limited Edition of only 9500 individually serially numbered sculptures.

- **Exquisitely hand-cast, hand-finished and hand-rubbed to the rich luster of classic bronze.**
- **Hallmarked, registered, and accompanied by a personalized Certificate of Registration.**
- **Available exclusively from the New England Collectors Society.**

Shown smaller than actual height of approximately 8¼".

Free riding and hard working, with a unique credo of honor and defiance, as ready to bust a bronco as he was to paint the town red, the cowboy emerged from the drama of the Old West as the heroic symbol of an entire, growing nation.

In "The Cowboy," Frederic Remington sculpted a brilliant and powerful tribute to the American cowboy.

Poised on the edge of a bluff astride a skittish horse, "The Cowboy" warily peers into the distance across vast open plains. His hands grip the reins with unconscious mastery. His leather chaps are worn with use. His battered hat has seen dozens of adventures. The realism of Remington's richly detailed masterpiece is overwhelming.

And now, for the first time ever, the New England Collectors Society is proud to offer you a flawlessly crafted museum quality reproduction of Frederic Remington's "The Cowboy" in a Limited Edition of only 9500 individually serially numbered sculptures.

Meticulously crafted under the direct supervision of Ms. Christine Roussel, former Director of the Reproduction Studio of the Metropolitan Museum of Art, and advisor to the Nelson Rockefeller Collection, each Limited Edition sculpture is completely faithful to Remington's unique original.

"The Cowboy" will be individually cast of cold-cast bronze, the special sculptor's blend of finely powdered bronze and resins, then hand-finished and hand-rubbed to the lustrous patina of classic bronze. Each serially numbered and hallmarked sculpture is accompanied by a personalized Certificate of Registration.

To reserve your sculpture simply return the reservation application. You need send no money at this time.

© NE 1986.

NE **The New England Collectors Society, Inc.**
237 Saw Mill Road, P.O. Box 464
West Haven, Connecticut 06516 RC0013

Please accept my reservation for **"The Cowboy"** crafted in cold-cast bronze at $195.00 plus $3.00 for shipping and handling.* I understand I need send no money now.

Please check one:

☐ When my sculpture is ready for shipment, I will be billed for my deposit of $49.50* and, after shipment, for the balance in three monthly installments of $49.50* each.

☐ I would like my four equal payments of $49.50* charged to my credit card as follows:

☐ MASTERCARD ☐ VISA ☐ AMERICAN EXPRESS

Credit Card Number _____ Exp. Date _____

Signature _____

All applications are subject to acceptance.

Name _____

Address _____

City _____

State _____ Zip _____

*Connecticut residents add 7.5% for state sales tax.

The New England Collectors Society is a subsidiary of Reed & Barton Silversmiths, makers of fine products since 1824.

For fastest service on charge card orders • Telephone **TOLL FREE 1-800-654-5536** • 9AM - 5PM EST Mon - Fri
Not applicable in AK, CT & HI

Please allow 6-8 weeks for shipment after payment of deposit.

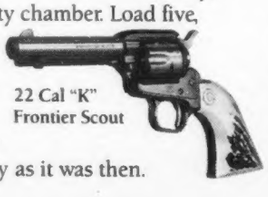
Courtesy of the Denver Public Library

Courtesy of Buffalo Bill Historical Center

Custom Engraved
45 Cal SAA "P"

A SAFETY MESSAGE FROM COLT.

As far back as the 1800's, men of the West who relied on their firearms for survival also protected themselves by exercising basic safety precautions. Do the same: Carry the revolver holstered, with the hammer always resting over an empty chamber. Load five, not six, and index the empty chamber into position under the hammer.



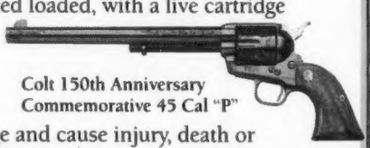
22 Cal "K"
Frontier Scout

This rule of safety is as important today as it was then.

DON'T TAKE CHANCES . . . SAFETY DEPENDS ON YOU.

Colt has produced numerous versions of the Single Action Army revolver. Long barrel, target-style and short barrel versions, from 45s to 22s. Plain revolvers, commemoratives and fancy highly engraved models.

When carried loaded, with a live cartridge under the hammer, any of these firearms may discharge and cause injury, death or damage to property. Accidental discharge may result from a blow to the hammer such as may occur when the revolver is dropped. Accidental discharge may also occur through mishandling such as a careless blow to the hammer or excessive force being applied to the trigger.



Colt 150th Anniversary
Commemorative 45 Cal "P"

Courtesy of the University of Wyoming

Courtesy of Wyoming State Archives, Museums and Historical Department

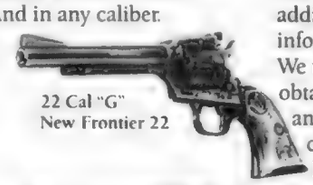
Men like these established today's fundamental rule of handgun safety:

Always rest the hammer over an empty chamber.

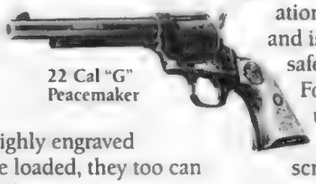
LOAD FIVE, NOT SIX.

Never carry your revolver with a chambered cartridge under the hammer. This safety rule applies to every Colt single action revolver, whether it is new or more than 100 years old. And in any caliber.

The scaled-down versions chambered in 22 caliber should be treated with the same respect that you'd give to a full-size 45 caliber revolver.



22 Cal "G" New Frontier 22

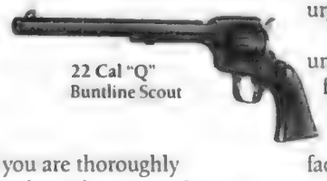


22 Cal "G" Peacemaker

And keep in mind that when commemoratives or highly engraved one-of-a-kind guns are loaded, they too can fire and be potentially dangerous.

FREE SAFETY AND INSTRUCTIONAL MANUAL.

Current safety and instruction manuals are available free upon request. These manuals will give you additional safety information. We urge you to obtain one and read it carefully until you are thoroughly knowledgeable about the care and operation of your single action revolver. It's FREE, and is available for YOUR safety, and the safety of others.



22 Cal "Q" Buntline Scout

For your free safety and instruction manual, write Colt, P.O. Box 1868, Hartford, CT 06101 or call (203) 244-1450. Describe your revolver by its model and caliber so we can send you the appropriate manual.

A TRADITION OF SAFETY.

Always rest the hammer over an empty chamber. To the men who tamed the West, it was common practice. To you, it's a rule we urge you to live by.

Be a safe shooter—Never chamber a round until you are ready to shoot. Always read and follow the instruction manuals which accompany each firearm. Free instruction manuals are also available from the factory on request.

A HERITAGE OF COLT CRAFTSMANSHIP

COLT

Hartford, CT 06101

View from the West

It all began innocently enough. After all, I was the new owner. I was entitled to the space. The primitive, two-horse stable had been abandoned for years. The adjoining wooden corral had long since melted into the desert. Not rotting and leaving traces the way abandoned structures in other landscapes do, but carried off entirely by wind and desert critters. Only the unplastered, rough block walls survived, protected like some geological formation by a single cap-row of faded red brick.

The interior of the stable was filled with stuff the former owner lacked the will to throw away but hadn't a proper reason for saving. Cans of paint, rolls of wire, horseshoes, broken tools — the usual stuff a man finds difficult to part with, as though some day he might return and find the empty can or the broken tool miraculously whole again.

Behind the half-hung stable door the treasured debris was piled neatly into dry-rotting, wooden mangers, the whole collection exposed to the sky. A formerly solid roof had been reduced to the original wooden frame, the rest carried off by seasons of weather, termites, woodpeckers, and pack rats.

Judging from the size of the nests and middens, the pack rats had held possession of the interior of the little building for twenty years. In that time they'd had a rich pick of the former owner's things to decorate their homes. The entrances to these treasure warrens were protected with a variety of cholla and prickly pear cactus — the pack rat's barbed-wire security against all enemies.

They hadn't bargained for me, though — a new owner (a kind of mental pack rat) who didn't cotton to paying tribute to fancy nest-building rodents. No free, on-site pack rat supplies from this landlord.

Armed with heavy gloves, sledge hammer, ax, shovel, wheelbarrow, and rake, in a day I piled up a dump-truck load of rotting roof, rubble of an unwanted end wall, and decaying mangers. In the process the pack rats went packing, abandoning all their baggage.

With a new roof, new window frames, a glass door to replace the sledge-hammered wall, a rough-cement plaster on interior and exterior walls, a potbellied stove, and furniture, I was soon snugly installed in my converted stable. Of course the evicted pack rats wanted to reclaim the place immediately. Even as I moved in, an advance guard of termites and woodpeckers set to work on the new roof and window frames.

In retrospect, I realize that these creatures were merely mercenaries in the employ of the pack rats — a kind of sapper squad sent ahead to soften up the building and its inhabitant for the main insurgent arm that would follow.

On quiet spring days, even in the first year, termites gnawed away at the new wood. With their staccato hammering just above my head, woodpeckers regularly interrupted what I'm fond of imagining are creative thoughts. Eventually rain seeped in through the woodpecker holes. I patched the roof. Piles of fine sawdust appeared on the floor and desk top. I attacked the termites. When the birds returned to hammer on the roof, I hammered back on the ceiling with my shoe. Soon more ominous signs appeared. Mysterious tunnels materialized overnight on several sides of the stable's meager foundation. A kind of pack rat Army Corps of Engineers was at work on the building.

I dealt with these diggers easily enough. Flooded them out. Plugged their holes with large rocks. Besides, I mused, unless there was a cement-chewing pack rat in their arsenal, they weren't going to get in the building itself.

I was confident. Successful. Smug. The guerrilla rats backed off. Or so I was deceived into believing. Next came night attacks on the cars. Horrible nests of trash, dog droppings, road apples from a neighbor's horse corral, and cactus appeared overnight under the hood of the cars — crammed skillfully in every nook and cranny of the engine compartment.

It took hours to clean up the mess, and my fingers suffered multiple casualties, filled with invisible, festering thorns that kept them from the typewriter. With the debris cleared away, I discovered that wiring had been cut. The cars limped into the shop for repair. Initially I captured the car-trasher squads and gassed them. Attacks on that front diminished. Once again I thought I'd won, but my economic basis had suffered damage in the cost to fingers and the expense of auto repairs.

And how wrong I was in thinking the war was over. The worst — far worse — was yet to come. At night, no longer was I faced with an unskilled squad of rural rats operating outside the defensive perimeter. Pack rats now raced overhead in the main house, counterattacking in the inaccessible crawl space. And with some advance electronics they had determined exactly where my wife and I slept — used to sleep.

No trap or poison could catch them now. Gradually, in what had become a protracted war of attrition, the new, highly mobile force took its psychological toll. In daring defiance they sprang my traps, ignoring or stealing the bait. In my household, SDI meant Strategic De-Con Initiative. But the rats took the poison, too, ate it like candy, lined their nests with the stuff.

But the worst was ahead. The new, technologically skilled guerilla rats' objective was to train the local cadre in the skills of warfare against this poorly prepared conventional writer. Where once I was bold and confident, my confidence and self-esteem began to droop. By attacking my home, the rats went directly after the hearts and minds of my family — tearing at the very infrastructure of my household. But had I done any less to them? I began to question my political beliefs where rats were concerned.

Where once I was able to produce a pesky rat at will in my traps, I had now to face my family in the morning following a helpless, rat-filled, restless night subjected to the bold invasion overhead. Could hiding in a bomb shelter be any worse?

Today at breakfast my family stares at me with haggard, accusing eyes. I've grown thin. My mind is unsteady. I cannot write. I'm afraid to leave the house even for brief periods. I'd willingly abandon the writing room. Even pay tribute. I caught my children pointing behind my back and chanting, "Better rat than that." I'd like to bargain, but I know the rats will no longer settle for what was once their home.

I apologize for the footprints on this page. Today they are here.

Tom Pew

Now you can own collectors' obsolete coins, genuine mint stamps and Frederic Remington prints—a collection of historic value and charm.

THE HISTORIC OLD WEST COLLECTION

From The Kennedy Mint

This complete collection of "Old West" memorabilia features:

- Rarely-seen, old, out-of-mint U.S. coins and U.S. centered-fine collector's mint stamps.
- Frederic Remington prints set into an antiqued background reproduced from hand-carved leather.
- Fascinating "Read-and-Tell" texts describing the coins and stamps.
- 10½ x 12½ inch solid wood frames with rich walnut finish, gold tone inner-piping, protective inner covers; built-in hangers for instant display.

The Pioneers

This exciting set includes 10 obsolete Buffalo Nickels minted between 1913 and 1938. **Each Buffalo Nickel is guaranteed to be at least 41 years old.**
Focal point is Remington's engraving "Water!" which appeared in an 1890 issue of *Century Magazine.*
The U.S. Stamps included in this collection are guaranteed to be at least 34 years old.

The Trailblazers

This set displays one beautiful and valuable **90% Silver Mercury Dime, guaranteed to be at least 34 years old;** six Wheat Cents; four 1943 Steel Cents, commonly called "Silver Cents."
Centerpiece is Remington's 1903 painting "Bell Mare," originally published by Collier's magazine in 1904.
Five genuine uncancelled U.S. Stamps are guaranteed to be at least 34 years old.

The Forty Niners

Includes six **Liberty Head nickels minted between 1883 and 1913, each guaranteed to be at least 66 years old.** Two gold plated coins symbolize the fraud that took place when these coins were gold plated and passed for $5 gold pieces.
Focal point is Remington's 1887 painting "Panning for Gold."
The four genuine uncancelled U.S. Stamps in this collection are guaranteed to be at least 31 years old.

The American Indian

This unique set houses four **Indian Head pennies, guaranteed to be at least 70 years old;** four **Indian Head nickels guaranteed to be at least 41 years old.** These coins, rarely seen in circulation today are prized among American collectors.
Centerpiece is Remington's painting "The Mystery of Thunder" published by *Harpers' Monthly* in 1897.
Four genuine uncancelled U.S. Stamps included are guaranteed to be at least 31 years old.

Act Now!

Quantities are Limited
Each set only $29.75

ORDER ALL 4 SETS & SAVE $20.00

Complete Collection—$99.00

YES!

Please send THE HISTORIC OLD WEST Collections indicated below. KAM

- ☐ Complete Collection $99.00 07880/15594 (Save $20.00)
- ☐ The Trailblazers $29.75 07898/15602
- ☐ The American Indian $29.75 07906/15610
- ☐ The Pioneers $29.75 07914/15628
- ☐ The Forty Niners $29.75 07992/15636

(Please add $4.00 for shipping and handling.)

_____ Check or money order enclosed
_____ Please charge my credit card:
☐ Master Card ☐ Visa ☐ Amer. Express

Card # | | | | | | | | | | | | | | | | |

Expiration date_____ Signature_____

Ship To:

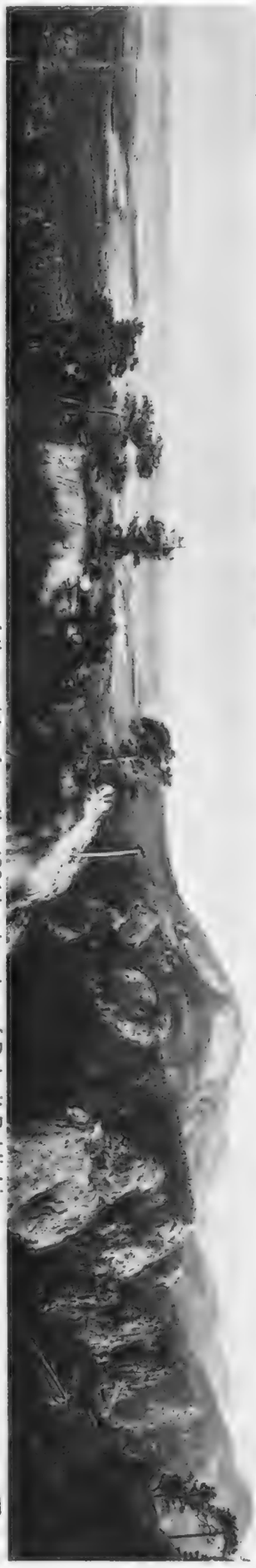
Name_____

Address_____

City_____ **State**_____ **Zip**_____

SATISFACTION GUARANTEED

Send order to: **The Kennedy Mint**
P.O. Box 956
Hicksville, N.Y. 11802



"FROM POINT SUBLIME, COLORADO" — stone lithograph, © 1901, 39½" × 6½", $70.00 p.p. This double panoramic view, probably by William H. Jackson, in glowing natural color is part of the residue from the 1924 bankruptcy of Detroit Publishing Company. Write for catalog, specifying area of interest: Colorado mountains, Yellowstone, Yosemite, California missions, Indians, Salt Lake City, U.S. ships (from 1900).

the PATRICE PRESS
Box 42A / Gerald MO 63037
(314) 764-2801 Visa, M.C.

TREAT YOURSELF

Cookie jars should hold cookies, not just look pretty. Ours does both! Two-gallon jar of heavy ceramic is manufactured in the Heartland of America and permanently screened in brown with your choice of over 40 original designs.

ALL RODEO EVENTS AVAILABLE
Cookie Jar $35.00

Please add $4.95 per jar for shipping and handling. Call or write for our FREE 24-page catalogue filled with gift ideas galore for the rodeo or horse enthusiast.

Ann Chapman

5495 Route 20 West, Dept AW
Galena, IL 61036

Call toll free **1-800/262-1982** In Illinois call **815/777-3322**

GO WEST WITH RED RIVER

For the finest replica 1870–1880 era Old West clothing, gun leather, and horse tack, see RED RIVER, FRONTIER OUTFITTERS.
For Complete Pictorial Catalog Send $3 to:

RED RIVER FRONTIER OUTFITTERS
8348 Foothill Blvd., Dept. AW
Sunland, CA 91040

Letters to the Editor

Kudos for L.L.

Thanks for a mini-capsule of information about an interesting storyteller whose initials are on elevator buttons, Louis L'Amour and his lady. What an interesting life they have had, and continuing on as long as they can. We wish them many years of good health and happiness.

Thank you, also, for the beautiful pictures of Western wildlife. We enjoy our mustangs, coyotes, owls, eagles, and wild rabbits in our wilderness hideaway, too.

You shook my memory loose about a ship's spike and other things collected over the years. I enjoy your editorials. I always enjoy Letters to the Editor, too.

Lily Dudicz
Hayward, California

Re Louis L'Amour: Ready and hopeful. . . . Those words echoed my feelings during my own "crucial engagement." The day my husband was operated on for the removal of a cancerous lung was a most traumatic experience for me. When they finally allowed me to see him in I.C.U. he was hooked up to a battery of lifesaving monitors. I quietly took a chair at his bedside and prepared for my vigil . . . ready and hopeful.

There was nothing I could do except be there in case he revived enough to see and recognize me. That's when I used my secret weapon to save my own sanity. For the entire day I read a much dog-eared paperback of one of L'Amour's novels. I had probably read it several times already, but it was a great comfort to immerse myself in his wonderful prose to keep my mind off the terrible struggle my husband was going through to maintain at least a little more time in his life. And I was "ready and hopeful."

June I. Johnson
Newport Beach, California

Looking for Finegayan

I read the story "Looking for Finegayan" in your November/December 1986 issue.

Cyril O'Brien [pictured in the illustrations] is an old friend of mine. We served in the army together at Kodiak, Alaska, in 1952 and at Salzburg, Austria, in 1955.

I'd appreciate it very much if you could

genuine CHAP leather

Over 20 colors!
Many weights!
Many styles!
Economical!

Make your own tough working chaps or elegant show chaps and save money with the high quality chap leathers from Tandy Leather Company. Whether you need hard working range chaps or a stylish pair of colorful show chaps, Tandy Leather can fill your needs. We have a complete selection of chap leathers, a wide variety of batwing and shotgun chap patterns and all the zippers, snaps and hardware you'll need.

See the white pages for the Tandy Leather store nearest you. Shop in person or by phone. Or send $1.00 postage and handling for your FREE, 100-page leathercraft catalog. Mail to **Tandy Leather Co., Dept. AW187, P.O. Box 2934, Fort Worth, TX 76113.** *Tandy Leather is the source for all your leather and leathercraft needs.*

tandy
LEATHER COMPANY

Send For Your
FREE Catalog!

Filled with Western-inspired clothing for men and women. Country smart gifts for your family and friends, plus hard-working accessories like boots and hats.

For your FREE Sheplers Catalog, Mail To:
Sheplers Dept. 122 , P.O. Box 7702
Wichita, Kansas 67277

Name _____
Address _____
City _____
State _____ **Zip** _____

SHEPLERS
The World's Largest Western Catalog!

The White's Lace-up THOROUGHBRED

The White's Boot Company has become the frontrunner today in lace-up western boots. Our lace-up Cowboy Packer©, with its built in comfort and solid durability has become the standard in lace-ups today.

Because of the tremendous response to the lace-up Cowboy Packer, White's has gone a step further to design the finest dress lace-up boot in America: The White's Thoroughbred.

Semi Pointed Toe

Standard Packer Toe

WHITE'S
ARCH EASE
HANDMADE
BOOTS

WHITE'S SHOE SHOP

N. 6116 Freya, Spokane, WA 99207
Phone toll-free 1-800-541-3786
In Washington dial (509) 487-7277

Write or call for FREE color catalog

Christian Bell Porcelain Ltd.

proudly presents:

AMERICAN STEAM

The Finest Quality Railroad Collector Plate On The Market Today.

"Winter on the Boston & Maine"

by Ted Xaras

9⅜"; Limited Edition of 15,000 Plates; $65.00 ea.

ORDER FORM Please send me _____ plate(s) "Winter on the Boston & Maine"

Personal Cheque Enclosed

Visa ☐ MasterCard ☐ Card No. _____ Exp. Date. _____

Name _____

Address _____

City _____ State _____ Zip _____

Christian Bell Porcelain Ltd., P.O. Box 930, Tustin, CA 92680

forward [the attached] letter to him. I haven't seen him for quite a few years.

Winston Dickover
Klamath Falls, Oregon

I am totally outraged that a magazine purporting to cover the "American West, The Land and Its People" would devote ten pages to "Looking for Finegayan: A Marine Returns to Guam," which has no reasonable connection either to the American West, the land *or* its people. If this is as close as you can come to covering the subject for which people buy your magazine, I know of one subscription you can kiss off for sure.

Ken Forrester
Little Rock, Arkansas

Handguns

Millions of honest citizens own from one to many handguns and derive great pleasure and satisfaction for their ownership and use in informal target shooting, the many varieties of formal target shooting, hunting, collecting, and not insignificantly in their use in protection and self-defense.

It is too bad that some of your readers are denied this pleasure through the silly superstition that handguns, and not criminals, cause crime.

John R. Ledbetter, Jr.
Rogersville, Alabama

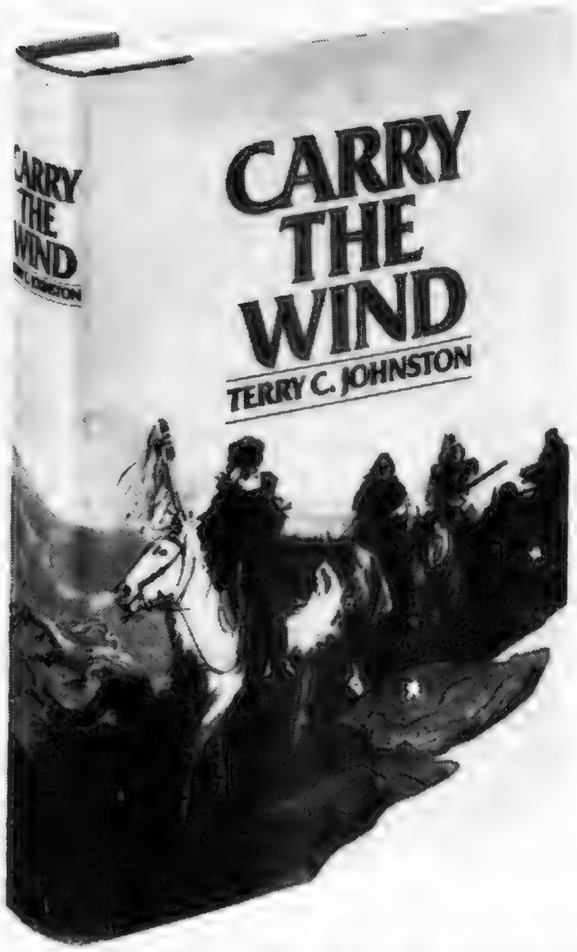
[Regarding a letter in your September/October issue] the use of "far right" to describe those interested in firearms or, apparently, military history, is an attempt to equate such interests with violent inclinations. This idea is clearly shown to be false by every sociological study I've heard of lately. . . . "Far right" seems, these days, to be one of the terms which our left-wingers use to smear their hate-objects. . . . Guns are part of our lives and of our history, and I find that it is only the left which tries to make an interest in guns (or in military history) something evil.

R. G. Schipf
Missoula, Montana

I would like to respond to a letter in the November/December issue. Anyone should realize that the Ruger brochure was an advertisement and not a statement of fact or policy. As a publisher, you are bound to accept paid advertisements as an accepted business way of life.

As to the role of handguns in tragedies, if one uses the statistics of the FBI, it would become apparent that rifles and shotguns kill just as often, and just as dead as the handgun. In urban areas and, in particular, large cities

For those who love the mountains...



Relive the shining times of the mountain man through the pages of *Carry The Wind* — an award-winning wilderness tale brimming with historical detail and heart-pounding action.

You'll meet free trapper Titus Bass, teacher of young Josiah Paddock, a greenhorn "pup" eager to learn and too ready to fight.

Together you'll tramp the virgin Rockies, with more breathtaking adventures than thundering buffalo on the old Great Plains.

And along the way you'll rendezvous with the legendary mountaineers — Bill Sublette, Jim Bridger, Tom Fitzpatrick, and Joe Meek.

Loving, feasting, starving, freezing — it's all here in epic proportions and all for only $13.95 — a savings of $5.00 from the bookstore price!

In addition, ***Carry The Wind is absolutely guaranteed!*** If, for any reason, you don't want the book, simply return it within ten days for a full refund.

The Critics Rejoice!

"This impressive first novel vividly conveys the day-to-day life of a grizzled mountain man...There's a superbly detailed section about the annual trappers' rendezvous...followed this particular year by a terrifying battle with the Blackfeet.... The effect is one of richness."

—PUBLISHERS WEEKLY

"First-rate entertainment. Thick with Northwest wilderness period detail, this gutsy adventure-entertainment is also larded with just the right amounts of frontier sentiment. Man-tracking, showdowns in the snow, freezing-feet ordeals, and a whirl of doom."

—KIRKUS REVIEWS

"Marked by brutal violence, enduring love, and a passion for the mountains, this is a book worth reading and an author worth watching."

—LIBRARY JOURNAL

"This is an amazingly entertaining, well-researched novel of the Rocky Mountain fur trade era—a book hard to lay down...."

—TOPEKA CAPITAL JOURNAL

"History buffs, armchair adventurers, anyone at all who enjoys a plumb good book will be captivated by this tale of the early fur trade and the fascinating characters known today as mountain men.... The book is an absolute must for those who have an interest in the mountain man.... Johnston carries you to an exciting climax that would blow the mind of a mystery writer."

—THE SUNDAY OKLAHOMAN

"The author unfolds a compelling story of Paddock's quest to become a free trapper and of all the hardships he endures..."

—AMERICAN LIBRARY ASSOCIATION BOOKLIST

"*Carry the Wind*... is one of the best books to come out of the adventures of the mountain men.... This excellent book has all the ingredients of a classic adventure story—adventure, romance, suspense, and a surprise ending."

—MUZZLE BLASTS

"*Carry the Wind* will undoubtedly raise comparisons to A.B. Guthrie's *The Big Sky*. This remarkable debut novel stands on its own, however."

—LOS ANGELES HERALD EXAMINER

Best First Novel Award, Western Writers of America

Jameson Books **815-434-7905**
P.O. Box 738, Ottawa, IL 61350

Please send me _____ copies of CARRY THE WIND for $13.95 each, plus $1.75 each for postage and handling. If not completely satisfied I may return the book within 10 days for a full refund.

Enclosed is my check/money order for _____
Please charge my ☐ Visa ☐ Mastercard

Number _____ Expires _____

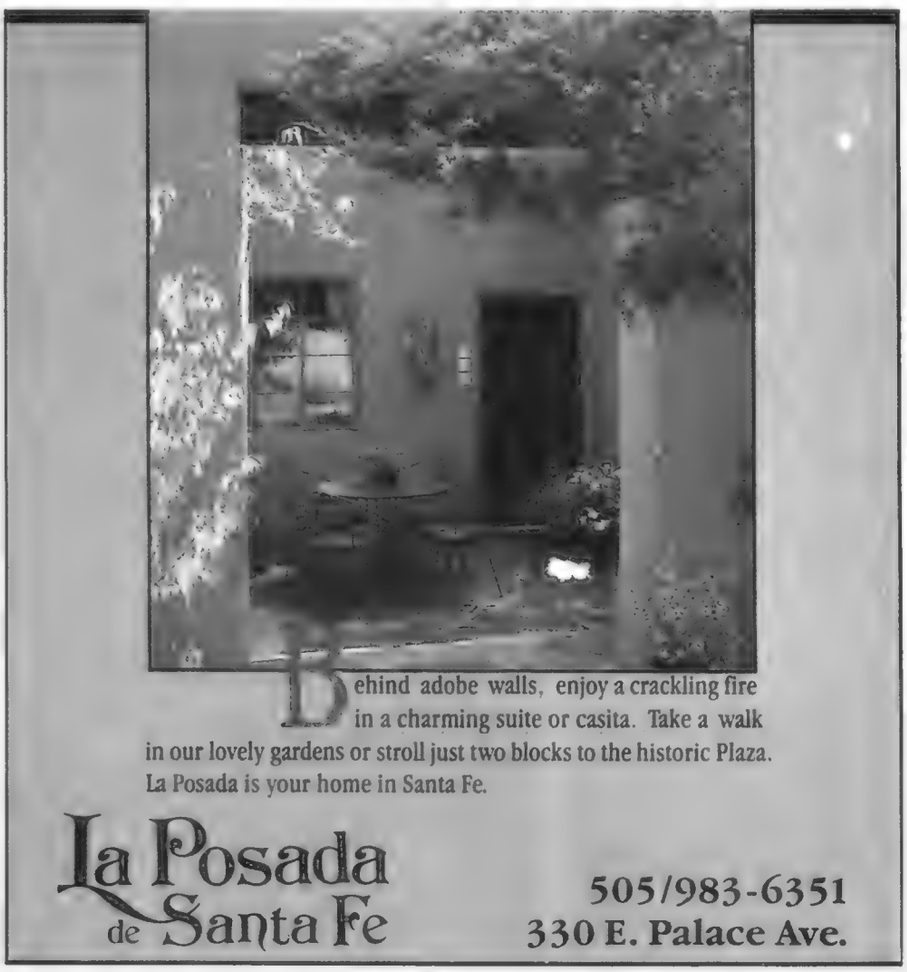
Signature _____

Address _____

City _____ State _____ Zip _____

Illinois residents please add 6% sales tax. AWXCTW1

Arizona Office of Tourism, 1480 East Bethany Home Road, Phoenix, Arizona 85014


Behind adobe walls, enjoy a crackling fire in a charming suite or casita. Take a walk in our lovely gardens or stroll just two blocks to the historic Plaza. La Posada is your home in Santa Fe.

La Posada de Santa Fe

505/983-6351
330 E. Palace Ave.

the handgun comes into vogue because of its concealability and the greater rate of criminal activity.

At the present time, I own five Ruger handguns, ranging from .22 to .44 Mag. Never have been pointed at anyone, in anger or as a threat. I treat them with respect and keep them under lock and key. They pose a threat to no one unless I am threatened.

I am a retired Deputy Sheriff, and I know that the rank and file law enforcement officers feel that laws against handguns will not stop the criminals from obtaining them and know that they cannot be everywhere at all times to protect a populace unable to defend itself.

George W. Lewis
Sonoma, California

Claude Dallas

Your "Pioneer Lady" pictures and story in the September/October issue were especially appealing to this subscriber.

However, I must wonder how many letters you will receive on the Claude Dallas story. Page 22: "Dallas's left foot was still swollen," etcetera. Page 23: Photo shows this to be correct. Page 30: "He had a superficial wound on his *right* ankle."

The cover and photos seem to show that the man and the sheep bear a strong resemblance. A man who had received the biggest fine ever imposed for violating game laws in the Texas Big Bend area was later convicted of manslaughter. He is now serving his sentence, I hope.

Joy Runion
San Angelo, Texas

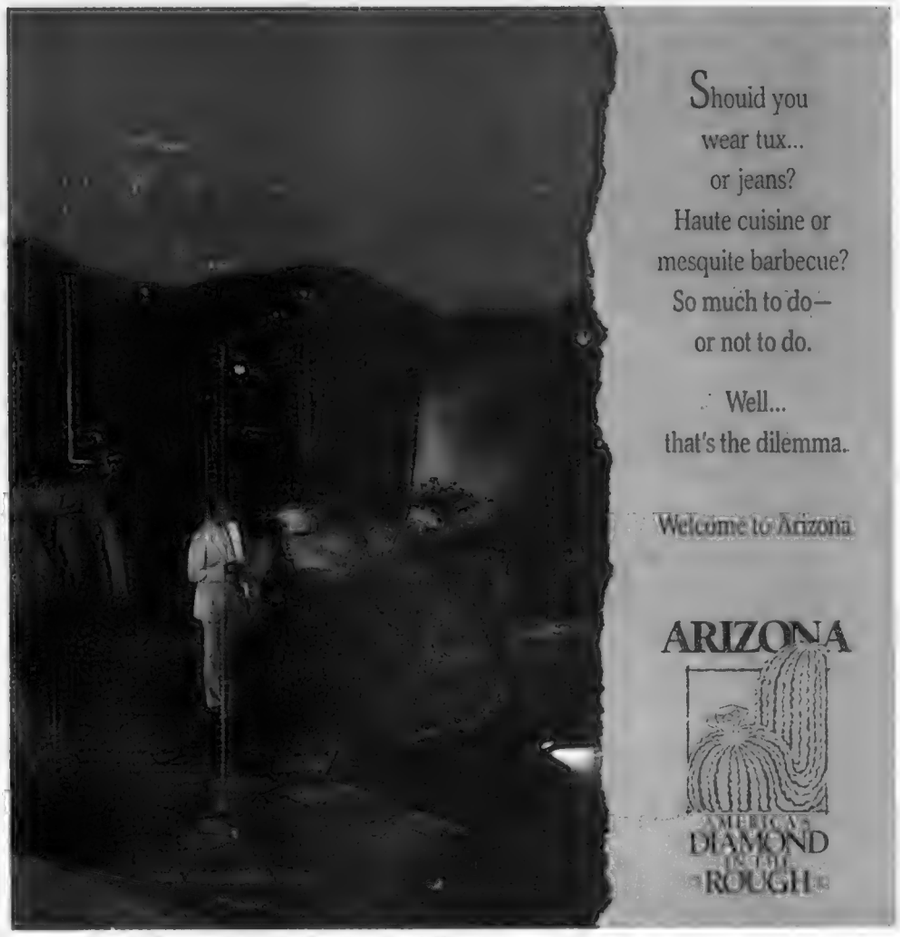
I didn't like your handling of the article *re* Claude Dallas in the September/October issue of your magazine. I sensed that he is being treated as a Western folk hero defending his rights. As I see it, he is defending his right to be a cold and bestial murderer and shouldn't have received the publicity that you accorded to him. I still like your magazine, but I wish that you could be more selective. There are so many good people in this world who never even get due recognition.

Frederick A. Roos
Cerritos, California

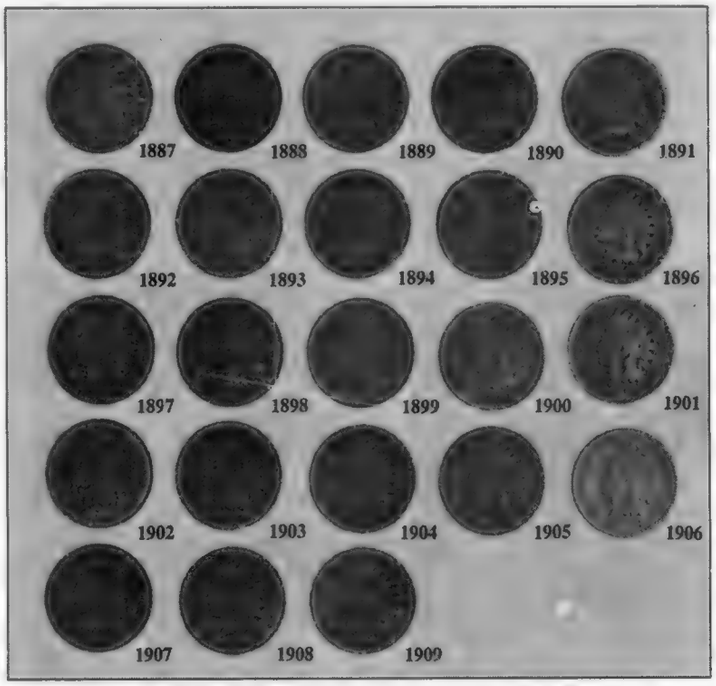
AMERICAN WEST welcomes letters from its readers. Letters may be cut for reasons of space, without altering their meaning. Please address: Letters to the Editor, AMERICAN WEST, 3033 N. Campbell Ave., Tucson, Ariz. 85719.

Santa Fe Mimbreno Dining Car China

Introduced on the luxurious 1936 Super Chief, this striking service is based on designs of the ancient Mimbres Indians of the American Southwest. The ware depicts a menagerie of stylized animals with geometric borders in the same red, gray and white colors of the originals. Nostalgia Station Ltd. has been exclusively authorized by the Santa Fe Railway to reproduce this historic ware. Cereal Bowl (above) is $17 postpaid. *A color brochure listing all 20 pieces is $1; free with purchase.* Check or VISA/MC accepted. Order from: Nostalgia Station, 1000 Light Street, Department 786, Baltimore, Maryland 21230
(301) 837-3625



Arizona Office of Tourism, 1480 East Bethany Home Road, Phoenix, Arizona 85014



A Silver Dollar Collectors Club

SPECIAL ONE TIME OFFERING

1887–1909 INDIAN HEAD CENT COLLECTION

This rare offer will probably never be made again!

This is a rare opportunity for the astute collector or investor to acquire a complete year-date set of Indian Head Cents from 1887–1909.

We're very excited about this special offering. After many months of hard negotiation we have purchased a very large hoard of Indian Cents. A great part of this "old timers" hoard contained the coins in this offering. We were able to purchase the few missing dates to complete this year-date collection.

The Indian Head Cent is rich in history and romance. First minted in 1859, this beautiful design remained on our one cent piece until 1909 when it was replaced by the familiar Lincoln Head Design.

We are able to offer only 200 of these unusual collections and don't think we will ever be able to duplicate this offer — especially at this low price. The coins will grade very good and better with many grading fine or better. We will ship this collection to you in a beautiful collector album for the coins' protection.

Only $69.50 each collection

plus $3.50 Postage & Handling per order.
CA residents add 6% sales tax.

Rare 1909 VDB Lincoln Cent FREE with each collection.

SILVER DOLLAR COLLECTORS CLUB

SILVER DOLLAR COLLECTORS CLUB, LTD.
238 N. Indiana Ave.
P.O. Box 1867
Vista, CA 92083
(619) 941-1930
outside CA call toll free 1-800 854-7056

30 Day Buy Back Guarantee
You must be 100% satisfied with every coin you receive through the Silver Dollar Collectors Club or you can return it within 30 days for a full refund.

Joe Kelsey, for sixty years a stock contractor for rodeos, closes the gate at his place in Tonasket, Washington, with a friendly wave.

PHOTO BY JOANN ROE

JOE KELSEY—RODEO

For sixty years, bucking broncos and brawling bulls were his life

by JoAnn Roe

Shortly after JoAnn Roe interviewed Joe Kelsey, his stock truck overturned near Spokane, Washington, in September 1984, killing his favorite rodeo bull, Black Velvet, nominated as PRCA Bull of the Year. In the stress of the accident, Kelsey suffered a stroke from which he never recovered. He died at home in Tonasket, Washington, on February 10, 1986. In August of 1986 the Omak, Washington, Stampede was dedicated to his memory.

'S GRAND OLD MAN

THE BIG BAY HORSE STANDS QUIETLY IN THE CHUTE. His ears twitch as he keeps track of the action around him, and his eyes are alert. He quivers as the small saddle is placed gently on his back, cinch dangling. A cowboy reaches down beside the jittery bronc with a long hook, pulls up the cinch, and fastens it. The flank strap still dangles.

Pulling down his hat nervously, the rodeo cowboy straddles the surging horse and braces his feet on the chute rails. He lowers himself gingerly, hoping the bronc won't thrash around and smash his leg against the rails, and adjusts his rein to a precise length. The flank strap is tightened. With his jaw set grimly, the cowboy nods to the tender to open the gate.

The bronc explodes out of the chute, reacting to the rider's spurring by arching its back, putting its head down and kicking high in the air. Three jumps later, it suddenly twists right, and the cowboy departs left. He didn't make the whistle.

A wiry well-dressed older cowboy on a handsome palomino speeds to catch the still-plunging bronc, leans over, and releases the flank strap. Now docile, the bronc heads dutifully for the far corral. With a few seconds of work, it has earned its oats for the day.

The veteran cowboy on the big thoroughbred/quarter horse is Joe Kelsey, manager of the rodeo. He is a stock contractor and owns the bucking horses and bulls called "rough stock" that mill restlessly around in the corrals behind the chutes. For well over sixty years, rodeo has been Joe Kelsey's life. He is a legendary link with earliest rodeo in the Northwest and may be the oldest man active in rodeo worldwide today.

His craggy face has been rearranged a few times by accidents, and his step is a trifle stiff because both insteps have been broken, but Joe's roguish smile and hearty voice belie his seventy-four years of hard living.

Today Kelsey moves about one hundred ten broncs and thirty-five massive bulls to rodeos in Washington, Oregon, Idaho, Montana, and Nevada, a logistical nightmare. The animals travel in livestock trucks, but in the past, they went by train to distant assignments. For short distances, whenever possible, wranglers used to herd the horses through the countryside.

A stock contractor can be compared to the owner of a theater production company or of a carnival, because he stages the rodeo events. When an organization decides to sponsor a rodeo, its management asks a contractor to furnish the bucking horses, bulls or sometimes steers for bulldogging, and calves for roping. The contractor transports his stock to the rodeo grounds, manhandles it into the chutes at the proper times, opens chute gates, picks up the downed cowboys, or snatches them off their mounts.

Helping a stock contractor is frequently the way a young cowboy enters rodeo, Kelsey included. At fourteen years of age Joe participated in his first rodeo at Twisp, Washington, winning the bareback and saddle bronc riding events. He was hooked. Even though the purse was a pittance, this seemed like easy money and an exciting life to the young cowboy, compared to working for his stepfather on a Colville Reservation ranch. That's where Joe got his experience, by breaking ranch horses and wild horses off the range.

RARELY COULD A COWBOY MAKE A LIVING AT RODEO in 1924, especially since there were only about ten regular rodeos in the Northwest. These were mostly relaxed local events that did not draw big-time riders. Entry fees might be $2 per event, and purses $15 for first, $10 for second, and $5 for third place. To survive and earn entry fees young Kelsey got a job feeding stock and helping to trail horses from one rodeo to another for Leo Moomaw, stock contractor.

Leo Moomaw, from Tonasket, Washington, was already a veteran in the business, respected beyond the Northwest. He started contracting in 1920, but before that, he had furnished rough stock for local events in northeastern and central Washington. Moomaw made the Northwest circuit from Wenatchee, Washington, to Calgary in Alberta, down to Cheyenne, Wyoming, across Idaho, to Pendleton, Oregon, and many points in between. Eventually, he ran two complete rodeo strings that traveled as far as Lake Charles, Louisiana.

The Northwest string usually traveled on foot. Though horses were trailed up through the thirties and forties, it was quite a feat even in 1926 to trail several dozen horses through settled country. Gene Curtis, rodeo clown and coworker with Kelsey, says he and a half-dozen cowboys cut cross-country whenever possible but had to use the road frequently. "When a car came along and blew its horn, we put a guy in the lead, and them horses was so used to being driven, they'd line up and follow a leader. We'd go right through towns that way."

Joe Kelsey added: "At nighttime we would just bed down where we were, and some of us hold the horses in a rope corral or let them graze. If we were on a road with fences on both sides, we just bunched them up and held them front and back, or we'd use a rancher's lane."

An old-timer who operated the historic Condon ferry across the broad Columbia River prior to the building of Grand Coulee Dam, remembered ferrying forty-five head of Moomaw's horses across the river in 1926, fifteen at a time. "When we got out a ways, we appeared to be sinking, for there was water clear over the top of the boat. It was a scary moment, but then the boat came up and I landed the horses safely across."

After Moomaw sold out in 1946, Kelsey began his own contracting business. Like Moomaw before him, Joe is known for keeping tough bucking stock. Judges mark the athletic

ability of a horse or bull separately from the cowboy's ability to ride it. For a cowboy to gain points, he must draw a bronc or bull that bucks hard and colorfully, not a peaceful one that doesn't try to unload its rider. Deb Copenhaver, an all-time rodeo champion who won at Madison Square Garden, New York, in 1952 and 1955 (plus numerous other championships) gave the ultimate compliment to Joe's string, saying: "Nobody has ever had a better set of horses than Joe Kelsey and Leo Moomaw. They would either throw you off or you would win first place."

Reminiscing, Deb recalled a rodeo at Colville, Washington, where he was pitted against other riders of national renown like Casey Tibbs, Bill Linderman, and J. D. McKenna. "My first horse was Try Me and I won first. The second draw was Rubber Doll and I won that day, too. Then Devil's Dream came up and I won the top money. I won twelve bronc ridings in a row right here in the Northwest on Joe's horses."

Judges like a high-kicking horse, one that comes out of the chute, puts its head down and kicks so high that its body is almost straight from head to heels. Devil's Dream was that kind of bronc and won Copenhaver's respect. "Boy, I'll tell you she would test your hair every time." Devil's Dream particularly resented being spurred on the shoulders, and since cowboys are supposed to be spurring as they come out of the chute, they were in immediate trouble with the black horse. She was very seldom ridden. Kelsey acquired her, and for several years he was invited to send her to the Professional Rodeo Cowboys Association Finals, an annual event.

ANOTHER VETERAN BRONC, TRAIL'S END, A HEAVY sorrel horse, bucked so high at an Othello, Washington, rodeo that judges literally threw their books in the air. They couldn't believe what they were seeing. Deb said he never saw any cowboy ride that kind of horse to the whistle. Then there was Snake, a wiry little horse that bucked differently every trip out. He would kick so high that he sometimes kicked his rider in the head as the cowboy fell off backwards.

One of Kelsey's highest kicking and rankest bucking horses, a registered quarter horse named Davy Crockett, had a one-season career. Deb Copenhaver managed to ride him in the finals at Spokane and said, "That was my finest hour in rodeo." But Davy Crockett disappeared from Kelsey's winter pasture on the Pete Taggares ranch near Moses Lake. He was found dead many miles east of there, his unquenchable spirit snuffed out by winter-kill, for eastern Washington winters can be brutal. Some people thought the plucky horse was trying to return to his original home in Idaho.

Joe Kelsey points out that bucking horses are not meaner or more dangerous than any other horses, *as long as you don't try to ride them*. He pointed to Black Velvet, one of his best current broncs: "Why, she's a plumb nuisance when she isn't working. She hangs around near the fence where people might come and pet her. But in the ring, look out!"

Bucking horses and bulls are well cared for, fed good feed, and given good foot care. They are valuable assets to the contractor and are treated as such. "We regard them as athletes," explained Kelsey. "They must be fit and feeling good to perform well. A good bucking horse seems to enjoy bucking — you can't train a horse to buck that hard.

Finding a good bucking horse or bull is difficult. No one breed has a monopoly on the will to lose its rider. A rancher has a horse that resists being broken, throwing its rider over and over, or a breeder has a bull that seems particularly athletic, and they bring them to the attention of Kelsey. After a trial ride or two, if Kelsey decides an animal is promising, he will buy it, often paying $2,000 to $10,000 for a good bucking animal. Young rodeo cowboys get practice by hanging around the stock contractors, trying out broncs and bulls to earn survival money. In the process, they also get pointers on riding from veterans like Kelsey. Kelsey, himself, rode broncs competitively and in tryouts until he was fifty years old, "a little too old for that sort of thing" in his wife's opinion.

In the early days of rodeo on the Southwest's Rhoda Royal Circuit, one clever contractor announced to the crowd that he would pay $25 for any horse that he personally could not ride. When he did get dumped, he tried to buy the horse for $25.

Leo Moomaw, Kelsey's partner from 1953 to 1960, acquired one of the all-time great bucking horses, Badger Mountain, from a rancher who had bought him as a potential saddle horse. Neither the rancher nor anyone else could ride him. When they tried to teach him to pull a plow or wagon, he wouldn't work, either. They were more than a little disgusted with their "worthless" horse and sold him to Moomaw, after the animal bucked off his tryout rider.

The Badger, as the bald-faced bay was affectionately called, threw Henry Michel, former Northwest Championship rider, at the Waterville Rodeo. During the 1940s the horse was ranked with two other great broncs, Midnight and Five Minutes to Midnight, as the best in the business. At Cheyenne in 1942, rodeo officials named him the "world's best." In 1951, he was retired to pasture at the age of twenty-six. Three years later, when he was put into a holding chute so that a veterinarian could work on his teeth, he got so excited that he had a heart attack and died there in the chute.

The Badger had been in more than one hundred forty rodeos, and had thrown almost every rider, but he was not mean. The lore is that his riders never broke a bone. However, the big bay developed a style of bucking that was effective. He reared, lunged forward, then whipped his head back toward the rider. Most cowboys parted company with Badger at that point, figuring he was going over backwards, one of the most dangerous moves a horse can make.

The names of some other famous bucking horses are all too descriptive: Gravedigger, Yard-and-a-Half, Old White Hope, Dynamite, Shake 'em Down Sally.

SERIOUS BRONC RIDING WAS MIXED WITH RAZZLE dazzle events in the early rodeos. Trick riding and shooting were popular. Jerry Croxon, a California sheriff, won bets by placing a silver dollar under each boot in his stirrups, gambling he wouldn't lose them during his bronc ride. A cowboy called Willie Tevis once rode a bronc using a polo saddle and swinging a polo mallet, at Salinas, California.

At the Omak Stampede in 1982, Harold Haptonstall of Pullman, Washington, pits his skill against Black Velvet, Joe Kelsey's favorite bull.

PHOTO BY AL CAMP

Today's rodeo riders are professional athletes, deadly serious about keeping in shape. To stay on top of a bucking bronc or bull, a cowboy has to keep his senses sharp; the slightest nuance of motion can help the rider to anticipate which direction the animal may go. In order to increase prize money, rodeo riders must attend as many events as possible; some successful riders purchase small airplanes to reduce travel time. Since the beginning of rodeo over one hundred years ago, rodeo cowboys have shared at least two problems — the likelihood of injury and the strain of constant travel.

As the early rodeos in Washington drew mostly local talent, the riders had a more carefree attitude than today's professionals. Often rodeo was a weekend fling instead of a livelihood. Kelsey maintains they had a lot more fun, less money, and a wilder life in those days. Cowboys tended to party all night and ride broncs with abandon all day. "Women really went for the rodeo cowboys," he grins. But adds that HE didn't go in for that stuff, except "mebbe a little fighting now and then."

Bull riding was added to rodeo events in the 1930s. Joe Kelsey enthusiastically included bulls in his contracting stock, and is still fascinated by the huge animals. His wife Eula maintains that the bulls come first in Joe's life, and she comes second.

Kelsey favors a mixed breed bull, part Brahma and part Angus, heavy and tricky without being unduly ferocious. "Of course, a bull often will try to get at the cowboy after unloading him," says Kelsey. "That's why we have clowns, to distract the bull from the downed rider, to give him a chance to get away or for the pickup rider to get to him."

The spectacle of 2,000 pounds of muscular beef charging out of a chute fascinated rodeo fans, and bull riding is a popular event today. It's dangerous work — bulls are even more unpredictable than broncs. At a recent rodeo five out of ten riders were hurt, in varying severity. One was kicked in the chest by the bull after he was downed, and was hauled off in an ambulance. He was out after only a week, though.

One of the biggest problems with bulls is their awesome strength. If something spooks them, a strong fence is needed to hold them. In 1980 at Omak, Washington, the Jerry Gardners were enjoying a dinner with friends on their patio when Geronimo, a massive bull, crashed the party. He had escaped from the rodeo grounds nearby and had swum across the river to Gardner's neighborhood. After surging through several gardens, Geronimo appeared at Gardner's house.

The guests retreated indoors, and Gardner ran to back his precious Lincoln Continental from the adjacent carport. The bull crossed the patio, went through an open door in a glass wall without breaking anything, then charged at the moving car. He jumped clear over the car and knocked down a guest, Jim Gerber, who was moving his moped. "Jim said later that the bull had two-inch eyelashes," reported Gardner.

With police officers, cowboys, and finally the Kelseys (father and son) in hot pursuit, Geronimo continued his flight down the street. He smashed a motorcycle and trampled shrubbery. After much colorful language had seared the evening sky, the pursuers roped the bull and returned him to his corral.

PHOTO BY AL CAMP

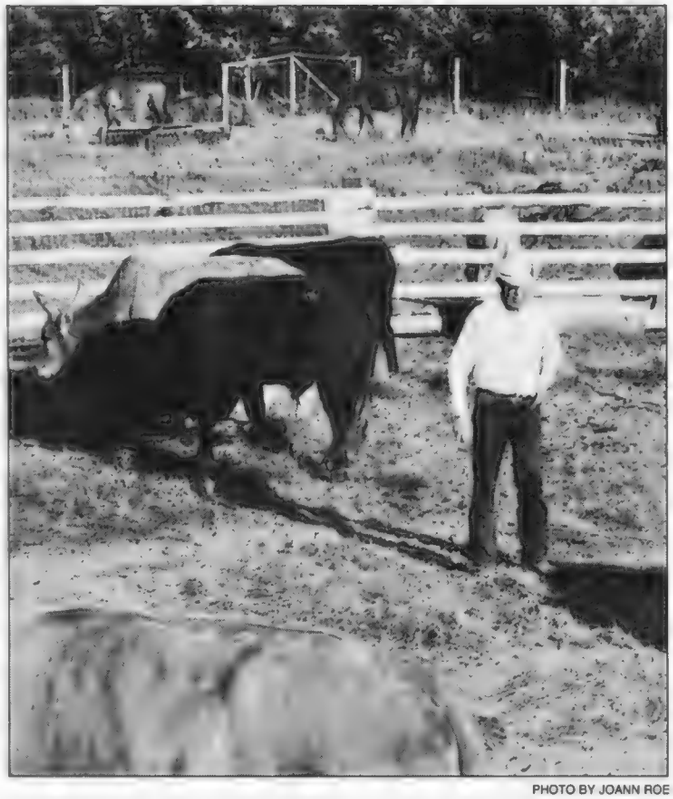


PHOTO BY JOANN ROE

COURTESY DR. C. A. EBERLEIN

COURTESY EULA KELSEY

(Clockwise, beginning upper left) ***Joe Kelsey displays the lines of experience as well as concern for his animals as he manages his stock at the Omak Stampede in 1983. In the 1950s, Kelsey takes his usual place in the arena on Eagle*** **(at left)**, ***ready to yank the rider off the bucking horse, if needed. At the National Finals Rodeo in 1974, Joe Kelsey receives an award honoring his fifty years in rodeo; Joe Alexander presents the award while Bob Erogon looks on. With customary regard for his stock, Kelsey attends to the bulls while his horses feed in an adjoining field on his place at Tonasket, Washington.***

KELSEY HAS LEARNED TO LOVE AND RESPECT THOSE big animals, to be sure. He will walk calmly through a group of them eating hay, alone and unprotected as he checks them for condition. But he watches warily. In 1983, one of his bulls turned and charged, sending Joe in a headlong rush over the corral fence. He didn't quite pull one foot up high enough, and the bull smashed into it. Joe walked a little more slowly for several weeks.

Not all the bulls are hard to handle. One of Kelsey's best was Zero or Ought, named because of a "O" tattooed on his hip. He was a brindle, half-Brahma and half-Hereford, so gentle that kids could ride him after the bucking strap was off.

Sending a horse or bull to the PRCA Finals is the highest honor afforded to an animal, and officials try to distribute this recognition among the stock contractors. Among Kelsey's bulls chosen were Tijuana Taxi, a black Brahma-Angus; Red One, highest marked bull in the Nationals with a 94; and now, a black-and-white monster named Zimmer.

"The most dangerous critter I have is a yak," says Kelsey. "Yes a yak. For eight or nine years I have offered $300 to anyone who rides him eight seconds. The entrant has to pay $25 to try. I have never lost. I dunno, though, the last trip the cowboy almost rode him. Mebbe I'll have to retire him."

Joe Kelsey's face grows pensive as he talks about his pickup horses, his roping horses. These have been his friends, part of his very being. He is in the saddle for hours every day. His favorite horse was Eagle, for which he had a respect shared by everyone in Northwest rodeo. He was a big, gray thoroughbred sired by Glen Oak. A pickup horse must have courage, speed, and stamina to catch a fiercely bucking bronc and yank off its rider, or get close enough after it has bucked off its rider so that Joe can yank off the flank strap and head the bronc back to the corral. Eagle was "all heart." Joe feared he would have to shoot him after one severe tumble. The horse ripped loose its entire shoulder muscle, but Joe's first wife, Claudine, got ten gallons of Epsom salts and worked on that horse for weeks until the shoulder healed.

Kelsey's coworker Gene Curtis said of Eagle: "He could be dog-tired from being ridden all day. But if you shook out a lasso, Eagle was always ready. It was just like shifting gears on one of those fancy racing cars."

Like his animals, Joe has endured many accidents. One time he had a bronc loaded into his truck when his dog jumped up on the truck bed beside him. The bronc at once started kicking in that confined space, bruising Joe all over. Another time he was loading a mare into the chute and got knocked down underneath the horse. A friend, Ben Wilhite, remembers: "I pulled him out from under the horse. There was a small hole in the back of his head just squirting blood. He put a bandage on it and went on about his business as if nothing had happened."

An old adage among horsemen is that it's not the tough horse that will hurt you but the family pet. Joe Kelsey had a gentle quarter horse stallion at home, a pet that whinnied as he came to feed, then turned his rump so Joe could scratch above his tail. One day Joe was busy and didn't stop long enough to visit. The stud kicked him squarely in the face. Joe had seven broken bones, among them his nose and jaw, and his eyelid

PHOTO BY JOHN E. ANDRIST

was torn off, temporarily displacing his eyeball. Still he walked to the house under his own power.

Joe's wife Eula said: "He looked just awful. I almost fainted when I saw him, but he said calmly, 'I guess we'd better go and see a doctor.'" Amazingly the doctor put Joe's face back together almost as good as new except that one eyeball is indented one-sixteenth inch more than the other, causing some distortion of distance perception.

Such are the hazards of handling stock, but at seventy-four, Kelsey swings into the saddle like a youth, rides full speed all day plucking rodeo cowboys from cantankerous mounts, feeds dozens of animals, and drives thousands of miles. Even though both stock and men travel more comfortably these days, rodeo life is still as taxing as ever. The beginning rodeo cowboy still grabs bologna sandwiches, "a ring of red and a loaf of bread," sleeps six to a motel room or in a tent or in a barn, and spends weeks recovering from various injuries (more than likely someone is recuperating now at Kelsey's home, as he has a soft spot for downed cowboys).

Kelsey and his men still load animals at midnight, having skipped dinner entirely, getting jostled by the rough stock. They accept injuries stoically as part of the game, or the challenge, or the throat-choking excitement that is rodeo now and always has been.

BIBLIOGRAPHIC NOTE

The following are interesting books about rodeo: *The Brave Men* by Giles Tippette (1973) and *Let 'Er Buck* by Douglas Kent Hall (1972).

JoAnn Roe *of Bellingham, Washington, has contributed several articles to* AMERICAN WEST *and about two hundred other magazines. She is the author of four books.*

(Opposite) ***Duane Best rides Kelsey's bull Geronimo during the 1975 Omak Stampede.*** **(Above)** ***Bill Linderman is momentarily atop Joe Kelsey's Devil's Dream at the 1947 Lewiston Roundup.***

COURTESY DR. C. A. EBERLEIN

For you from Iron Horse

Century-Old Maps of the Making of America

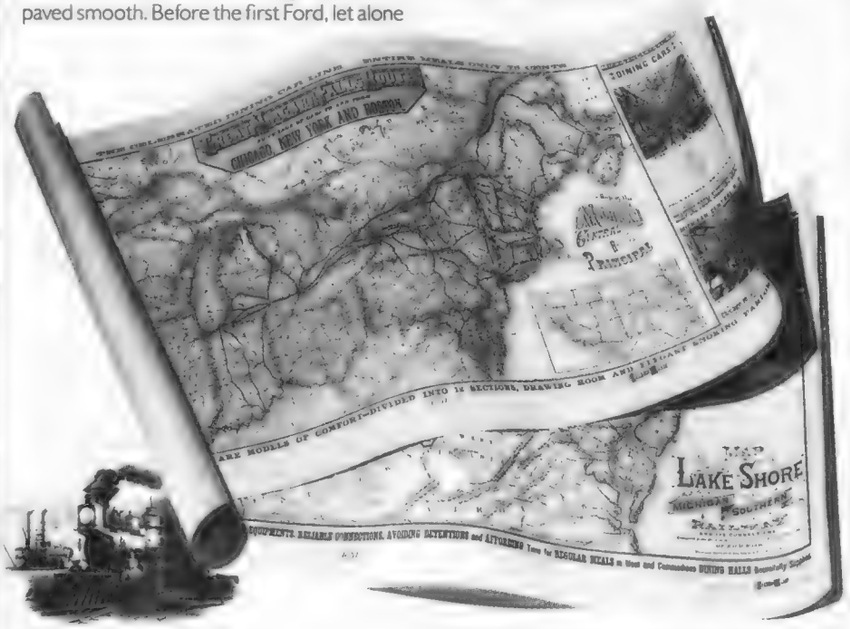
Iron Horse, a lead name in railroad memorabilia have tracked down five fascinating relics of the 1880's – original maps of America as the railroad companies saw our country then.

These maps mark the lines that carried the trains that carried the people and freight that carried America into the Twentieth Century.

They date from before the highways were paved smooth. Before the first Ford, let alone the big road rig. Before airplanes. Before Interstates. And from when AMTRAK was unthinkable.

Endless pleasure to look at, each map can take you on imagined journeys over routes between cities and towns which were then only trading posts.

Each is part of our national heritage and a key to America's history.



Choose from

1. Northern Pacific 1881
34 x 15 ins, in 5 colors

2. Atchison, Topeka & Santa Fe 1884
33 x 16 ins, in toned finish

3. Michigan Central 1881
27 x 14 ins, in 2 colors

4. Lake Shore & Michigan Southern 1881
30 x 15 ins, in 2 colors

5. Houston & Texas Central 1880
29 x 27 ins, in 4 colors

To be sure you're proud to frame them for hanging at home or in your office, Iron Horse have had all five maps superbly reproduced on 80-gram acid-free stock, achieving a degree of authenticity which makes them barely distinguishable from mint-condition 19th-century originals. And they could easily remain that way for another hundred years.

Own one or more or all five of these exceptional prints now! Complete, clip and mail the coupon right away.

To Iron Horse Publications Inc., 114 Liberty Street, New York, NY10006

Please rush me maps as ticked –

☐ 1. Northern Pacific	$19.00
☐ 2. Atchison, Topeka & Santa Fe	$15.00
☐ 3. Michigan Central	$17.00
☐ 4. Lake Shore & Michigan Southern	$17.00
☐ 5. Houston & Texas Central	$18.00
☐ All 5 Maps at the special reduced price of	$69.95
☐ Also send FREE Iron Horse Brochure	

Add $2.00 p & p to each single or multiple order. Shipped in heavy tubes.
Money back if not delighted

TOTAL VALUE OF ORDER $ ____

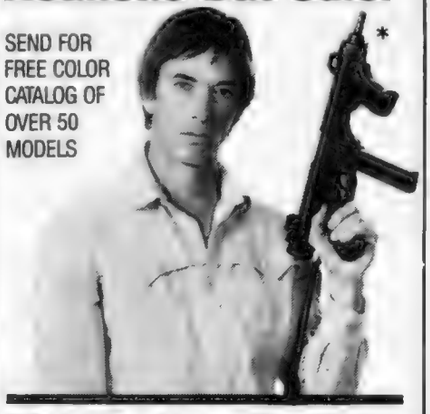
I enclose ☐ check ☐ Money order – OR
please charge ☐ American Express ☐ Visa ☐ Master Card

Card No. ..... Expiry Date .....
Name .....
Address .....
..... State/zip code .....
Signature .....

IRON HORSE

REPLICA MODEL® Non-Firing Guns Are Realistic But Safe!

SEND FOR FREE COLOR CATALOG OF OVER 50 MODELS



SCOTT GLENN, star of the movie "Silverado" says...
"These safe, realistic, machined-metal models cannot chamber or fire real ammo. Yet, they look, feel, and weigh the same as the originals. They can even be field-stripped. 'Replica Model' Guns are often used as stage props in movies and TV productions.

The new series of cap-firing 'Blowback' Model Guns are even more realistic. Special caps insert into unique dummy shells to create noise, smoke, and ejector action. But, nothing is expelled from the barrel. These models come either assembled or in kit form. Kits are easy to assemble, fun to use, and are perfect for training aids or display."

*Model Shown: **ITALIAN M-12S SUBMACHINE GUN.**
39-2711KM ("Blowback" Unassembled Kit Model) ..... **$119 ppd**

THESE REPLICA MODEL GUNS DO NOT FIRE A PROJECTILE!

(1) AMERICAN G.I. M1911 AUTOMATIC.
01-300 ("Replica Model") ..... **$79 ppd**
(2) GERMAN P-08 PARABELLUM.
01-200 ("Replica Model") ..... **$75 ppd**
(3) INGRAM M-11 MACHINE PISTOL.
39-2149 ("Blowback" Model) ..... **$199 ppd**

(OVER 50 DIFFERENT MODELS AVAILABLE)

☐ FREE Color Catalog of Militaria, Replica Model Guns, Knives, Suits of Armour, Samurai Swords, Helmets, Medals, Badges, Flags and More.

COLLECTOR'S ARMOURY, INC.
800 Slaters Lane
Box 59, Dept. AW
Alexandria, VA 22313
☐ Money Order ☐ Check Enclosed

Send _____
Credit Card Orders: (800) 638-2000 Toll Free 24 Hrs
NAME _____
ADDRESS _____
CITY _____
STATE/ZIP _____
SATISFACTION GUARANTEED

BUFFALO BILL HISTORICAL CENTER
CODY, WYOMING
PUBLISHES
AMERICAN WEST

The Buffalo Bill Historical Center, a nonprofit, educational institution is truly the CENTER for Western America's colorful history. Dedicated to the preservation and exhibition of rare and diverse collections, the Historical Center is a major complex offering unequalled opportunity to gather insight and appreciation for the many facets of our Western heritage. Four complete museums and a total of over 150,000 square feet of exhibit space have established the Historical Center as the major guardian of over a century of Western memorabilia, artifacts, and works of art.

Join the PATRONS ASSOCIATION

You are cordially invited to participate actively in the Buffalo Bill Historical Center's Patrons Association. Your support remains vital to the programs and operation of the Center and its four museums.

Participation as a Patron, contributing to the support of activities like the Plains Indian Seminar, the Summer Institute of Western American Studies, numerous school outreach programs and other related educational activities, can be a source of real satisfaction.

Membership Categories: Student $10, Individual $35/Two Year $60, Family $60/Two Year $100, Centennial, Small Business or Winchester $100, Sponsor $250, Sustaining $500, Benefactor or Corporation $1,000, and Pahaska League $2,000.

General Benefits of Membership:

Membership card
Free admission to all four museums
Subscription to AMERICAN WEST
Quarterly Newsletter and Calendar of Events
Gift Shop discounts on selected items
Seminar discounts
Discounted subscription rates on other popular western/art publications
Membership decal
Additional benefits defined for Centennial through Pahaska League categories

Memberships and gifts to the Buffalo Bill Historical Center are tax deductible as provided by law.

Buffalo Bill Historical Center
P.O. Box 1000, Cody, Wyoming 82414

U.S. Government Silver Half Dollars

In accordance with its Established Policy, The Washington Mint hereby announces the release of 7,735 Silver Half Dollars minted in the late 19th century.

The special sale of 7,735 original United States Government **Columbus Half Dollars** begins today. Each one of these Fine Condition coins has been authenticated and certified.

The specifications for this special public sale of U.S. Columbus Half Dollars are as follows:

HISTORICAL DATA:

In 1892, the Government of the United States issued its very first official commemorative coin to celebrate the 400th anniversary of Columbus' first voyage to the Americas. This coin, the **Columbus Half Dollar**, was minted only in 1892 and 1893. It was introduced at the legendary Columbian Exposition (Chicago, 1892).

COIN DESCRIPTION:

The Columbus Half Dollar was designed by two of the most celebrated designers in the history of United States coinage. C.E. Barber designed the bust of Christopher of Columbus on the obverse of the coin: Charles T. Morgan was responsible for the detailed design of Columbus' flagship, the Santa Maria, on the reverse. Each Columbus Half Dollar measures 30.55mm in diameter.

METAL CONTENT:

Each Commemorative Silver Half Dollar is legal tender struck at the United States Mint and contains 12.5 grains of .900 Fine Silver.

RESTRICTIONS:

This special sale is restricted to private citizens only -- No dealer orders will be accepted. All orders are subject to acceptance by The Washington Mint.

SALE PRICES:

The 1892 Columbus Half Dollar issued in the 400th Anniversary year only is priced at $45.00 with an additional $2 for postage and handling. (Total: $47.00 each).

The 1893 Columbus Half Dollar is priced at $32.00 with an additional $2 for postage and handling. (Total: $34.00 each).

Sets of Columbus Half Dollars (one 1892 and one 1893) are priced at just $68.00 plus $2 postage and handling. (Total: $70.00 per set). A savings of $11.00 per set.

DISCOUNTS:

Customer discounts apply to SETS ONLY, and there is a strict limit of 10 sets per order. The following discounts are in effect:

Three Sets for $199.00 plus $3 (Total: $202.00)
Five Sets for $335.00 plus $5 (Total: $340.00)
Ten Sets for $635.00 plus $5 (Total $640.00) - A savings of $175.00

ORDER INSTRUCTIONS:

All mail orders MUST be accompanied by a check or money order for the full amount. Credit card customers are advised to place their orders by calling:

Toll Free 1-800-228-2323

(24 Hours a Day)

No lottery mechanisms will be utilized for this special sale. Orders will be filled on a first-come, first-served basis according to the POSTMARK DATE of mail orders or the TIME AND DATE of telephone orders. The Washington Mint, one of America's foremost private mints, guarantees satisfaction with a 30 day money-back policy. Certification of authenticity will accompany each Silver coin.

Check and money order customers should send their orders directly to:

The Washington Mint

Dept. 226, 1718 Connecticut Ave., NW
Washington, DC 20009

From the pastel peaks of the Organ Mountains to the flashing neon skirts of young dancers, Las Cruces is a world of colorful contrasts. From mariachis to Mozart, from ballet to ballooning, and from fiestas to fajitas, we've got the perfect sightsee, carefree, do-it-all or do-nothing vacation.

For a colorful look at Las Cruces, write:
Convention and Visitors Bureau
311 N. Downtown Mall, Dept. AW
Las Cruces, NM 88001
(505) 524-8521

The Good Life
LAS CRUCES
NEW MEXICO USA
Land of Enchantment

American West QUIZ

Hollywood's Wild West

Q: Who said, "There's no living with a killing"?
A: Gunfighter Alan Ladd, bleeding from a victorious shootout with the bad guys, delivered this memorable line to Joey, the homesteader's son, at the conclusion of the 1953 movie *Shane*.

Q: What was cowboy actor Marion Morrison's screen name, and where did he get it?
A: Morrison was better known to moviegoers as John Wayne — so named by film director Raoul Walsh, who claimed to have named Wayne in honor of the eighteenth-century general "Mad" Anthony Wayne.

Q: Who played young George Armstrong Custer in the 1940 Western tale *The Santa Fe Trail*?
A: Ronald Reagan.

Q: Where was the first Western movie filmed?
A: *The Great Train Robbery*, the first Western movie complete with plot, featured the story of a train holdup in the Old West and was shot on location near Dover, New Jersey, in 1903.

Q: Who made the first screen version of *The Virginian*, and what actor played the lead?
A: Cecil B. DeMille released the original silent film based on the Owen Wister novel in 1914, and it featured silent film star Dustin Farnum.

Q: What was the first Western to win an Academy Award as Best Picture of the Year?
A: The first best-picture Oscar awarded to a Western went to the 1931 motion picture *Cimarron*, which chronicled the history of Oklahoma.

Excerpted from The Old West Quiz and Fact Book *by Rod Gragg. Copyrighted © 1986 by Rod Gragg. Used by permission of Harper & Row, Publishers, Inc.*

take your pick of the Peaks!

Angel Fire
Red River
Taos
Rio Costilla

You've got four of New Mexico's best ski areas to choose from all within easy driving distance from Eagle Nest—the gateway to northern New Mexico's Enchanted Circle. And, the economy level prices are ideal for families & groups. To find out how to cut the price of skiing (and snowmobiling, ice fishing and cross country skiing), call or write:

The Eagle Nest Chamber of Commerce
(505) 377-2420
Box 322A
Eagle Nest, NM 87718

EAGLE NEST NEW MEXICO

Exotic Leathers
Southwestern and
Contemporary Designs

West
FINE LEATHER

St. Philips Plaza
4320 North Campbell Avenue
Suite 40
Tucson, Arizona 85718
(602) 790-1912

(see Reader Service Card Listing on page 68)

In the tradition of Hilton excellence, Southern New Mexico's 1st high rise luxury hotel awaits your discovery.

- 207 Deluxe guest rooms and suites
- Meeting facilities for 50 to 800 persons
- Opus, fine dining; Ventana Terrace, informal dining; and Illusions for conversation, cocktails, night life

LAS CRUCES HILTON

705 S. Telshor Blvd.
Las Cruces, New Mexico
(505) 522-4300

COMB

Authorized Liquidator

.50 Cal. Percussion
BLACK POWDER RIFLE KIT

CVA, respected manufacturer of precision firearms, close out this model. Now you can buy at **BELOW dealer cost!**

Easy-To-Assemble Kit Features:
- Select Hardwood Stock.
- Rifled 32" Octagonal Barrel.
- Hooked Breech for Easy Cleaning.
- Double Set Trigger.
- Dovetail Sights.
- German Silver Wedgeplates, Patchbox.

One-Year Limited Factory Warranty.

Mfr. List **$189.95**

Liquidation Priced At **$99**

Item H-1919-7006-067
Shipping, handling: $6.00 each

Credit card customers can order by phone, 24 hours a day, 7 days a week. VISA MasterCard AMERICAN EXPRESS

Toll-Free: 1-800-328-0609

Sales outside the 48 contiguous states are subject to special conditions. Please call or write to inquire.

SEND TO: **Item H-1919**
C.O.M.B. Direct Marketing Corp.
1405 Xenium Lane N/Minneapolis, MN 55441-4494

Send ___ **Rifle Kit(s)** Item H-1919-7006-067 at $99 each plus $6 each for shipping, handling. (Minnesota residents add 6% sales tax. Sorry, no C.O.D. orders.)

☐ My check or money order is enclosed. (No delays in processing orders paid by check.)

Charge: ☐ VISA® ☐ MasterCard® ☐ American Express®
Acct. No. _____ Exp. ___/___
PLEASE PRINT CLEARLY
Name _____
Address _____
City _____
State _____ ZIP _____
Phone (___) _____
Sign Here _____

COMB COMB COMB

Were the old rodeo cowboys better?

EMPTY SADDLES

by A. C. Greene

THIS IS GOING TO BE A STORY ABOUT MY FIRST rodeo, but there are a lot of things that have to come before that. I was born and raised in Abilene, Texas, in the heart of the ranching country. In 1880, when a city on the West Texas prairie at Milepost 407 was being planned by the Texas & Pacific Railway, a rancher of the region, one Clabe Merchant, proposed naming it Abilene in the hope it would become as important a cattle town as the famous "end of the trail" Abilene of Kansas.

Abilene, Texas, soon outgrew Abilene, Kansas, and in the years following its establishment, shipped, I am sure, more cattle than the Kansas town. But the name came too late to have history reward Abilene, Texas, with the legendary book, film, and television fame accorded Abilene, Kansas. Abilene, Texas, despite being closer to the ranching industry, was never a cattle town. It was the town where cowboys and cattlemen came to buy their boots and hats and fancy dresses for their women, but the Chisholm Trail and the Western Trail, and the other romantic pathways across the open range never sent strings of longhorns up its dusty streets. The town marshal, a tough old bird called Chief Clinton, wouldn't even let the cowboys discharge their pistols in the air on New Year's Eve to celebrate. He stood on the corner of South First and Chestnut, and at the stroke of midnight, fired his own six-shooter as a signal for the saloons to close up and for everybody to go to bed.

Meanwhile, Abilene tried to shake off its rural adornments. It got electric lights in 1891 (Chief Clinton's corner had the first one), and that same year the Baptist brethren opened Simmons College just north of town — both sure marks of citydom. By the time I came along, Abilene had two more railroads, two more colleges, a streetcar system, a new high

Calf roping is one of the popular events at the Texas Cowboy Reunion in Stamford, Texas. Since 1930 the Reunion has been held annually to gather together "true" cowboys and to preserve the traditions of the cattle empire of the Southwest.

COURTESY TEXAS COWBOY REUNION, STAMFORD

Cowboy-humorist Will Rogers appeared in his role as a working cowboy in the early years of the Texas Cowboy Reunion at Stamford.

WIDE WORLD PHOTOS

school, a U.S. Weather Bureau, and a Carnegie Library. The daily papers were hawked on the streets by boys who sang, "Ab-o-leen Ree-portier News paper," and Pine and Cypress streets had traffic signals that rang a bell when the lights changed. It never occurred to me that I was anything but an urban dweller — although I had never heard the expression at the time.

But behind that facade of sophistication was another town, a cowtown, a country town. It lay on the South Side, embracing Chestnut, Oak, and Sycamore streets along with South 1st, 2nd, 3rd . . . to South 7th.

When the T&P Railway sold Abilene town lots in 1881, its east-west rails split the new city in half, creating "South Side" and "North Side." No particular taint came from living on one side of town or the other, since nice residential sections were found in both. (In my day Sissy Spacek's parents Ed and Virginia lived on the South Side; musician Bob Wills's mother lived on the South Side; Mrs. Benno Schmidt, grandmother of the President of Yale, lived on the South Side — *I* lived on the South Side.) But the business sections were another story. Although separated from the "modern" North Side by the mere width of the railroad right-of-way, the South Side business district was not fully removed from the nineteenth century. It remained the part of town where the cowboys, ranchers, farmers, implement dealers, and mule breeders were to be found. A wagon yard still operated on Sycamore in the early thirties, and hitching rings were embedded in lots of curbs. There was a huge sheet metal barn on Oak Street, as old as the town itself, where wool and mohair were still stored, and as you walked along the sidewalks numerous feed and seed stores gave off their dusty but pleasant odors. But for pleasant odor, none could compare to that floating from the West Texas Coffee Company's roasting plant.

It was a man's world. The pool halls (called "Recreation Clubs") and domino parlors were on the South Side. The Sportatorium on South 3rd was a barnish structure where the wrestling matches were held, and the National Guard Armory (with a battery of French 75s to pull in parades) was across the street from it. There were half a dozen blacksmiths still clanging away on the South Side, and The Wichita Valley Railroad featured a "Doodlebug" motor car that brought country shoppers to its little stucco depot at Locust and South 2nd, while Sunset Stages and Page Way Coaches, although bus lines, sounded like something John Wayne should ride in on.

My mother wasn't too fond of the South Side, and it took the Great Depression to get her to shop there. (The fancy dry goods stores and women's dress shops, the first-run movie houses, Conrad Hilton's modern hotel — that type of thing — resided on the North Side, you understand.) But the day came when my dad could get work only on a day-to-day basis, if then, and she swallowed her pride and started buying groceries on the South Side at pushing, shoving Hay Brothers, where you grabbed canned goods out of the box and produce out of the crate. Even more reluctantly, she sent me (she wouldn't have dreamed of entering the place herself) to Nisbett's Barber Shop on South 2nd, where haircuts were twenty cents for kids

instead of thirty-five cents as they were over on the North Side at the fancy Wooten Hotel shop or Charley Dick's in the Mims Building. (There was something else, although my mother never mentioned it in my presence. I said the South Side was a man's world, and indeed it was — such a masculine sphere that ninety percent of Abilene's indecent supply of brothels were located there.)

The Nisbett Barber Shop was a big, old-fashioned place with white tile floors, two shine-boys, two rows of barber chairs, baths in the back, and several benches where customers waited their turn and "regulars" loafed or carried on coat-pocket business. Nisbett's functioned as a male club as well as a tonsorial parlor. Once I asked Mr. Nisbett about the baths, and he said they were for the cowboys. "They come in of a Saturday and get the works," he told me, a bath, a shave, a haircut, and a good dousing of Lucky Tiger hair tonic, which cost extra. Nisbett's always had a pleasant smell of shaving soap and tonic, but on Saturday nights it positively reeked. On those Saturdays when I was allowed to occupy a chair (after all, adults, paying full price, were lining the benches), I observed the young cowboys with scientific scrutiny. They would enter carrying a change of clothes in a paper sack, dressed in khakis and scruffy boots — and a hat, of course, always a hat (I am sure they wore their Stetsons while taking the bath) — go to the rear of the shop and pay for a bath ticket. When called, they disappeared through the door, to come out later in store-bought pants, a clean white shirt (buttoned at the neck), and newer, dressier boots.

MY MOTHER'S SISTER, MY AUNT GERTY, WAS MARried to a delightful man I called Uncle Stub who, in sharp contrast to my mother, was at home on the South Side. Stub wasn't a cowboy or a cattleman, but he knew his way around because, as he referred to himself, he was a trader; you name it, Stub could come up with it. I would see him in Nisbett's, holding earnest conversation with one or two other men, and if he indicated it was okay to do so, I would speak to him or even occupy a seat beside him on the bench.

One of those days in the barber shop when Stub was not engaged in a business conversation with Mr. Eckie Teal or some other secondhand-store proprietor, I asked about the cowboys, where they came from, how big their ranches were, and why they didn't carry guns. Stub informed me, rather scornfully, "Those aren't real cowboys. The real old-timey cowboys stay around the courthouse on Oak Street."

At some point after that, following a haircut, I found myself going toward the courthouse on Oak Street. I knew about the courthouse because when Burl Wheeler, a friend of my father's, was sheriff he had taken us through the county jail. The courthouse sat in the middle of the block, and park benches were scattered along the sidewalks. I made a circuit of the square, noting what differences I could in these cowboys and the men who took the baths at Nisbett's barber shop. The first thing I noticed was that these men were much older, were, to my mind, ancient. Another thing I noticed was that there were black men on the benches. This puzzled me, not so much from the racial aspect (Abilene had a relatively small Negro population) as from the historical angle: I hadn't known there were black cowboys. I asked somebody about them and was told they were not only old cowhands but had been "up the trail" two or three times. I began making it a habit to go to the courthouse, and reached the point where I could quietly seat myself beside some of the "real cowboys" and listen. I wish I could say they told thrilling stories of trail drives and fighting the wild Indians, but alas, I don't believe I ever eavesdropped on anything that extraordinary. Mostly they talked about how Herbert Hoover and the Republicans had caused the Depression.

One afternoon Mr. Watson sang the mournful dirge, "Oh, Bury Me Not on the Lone Prairie," and hearing it for the first time, I almost cried.

> Oh bury me not, and his voice failed there,
> But we took no heed of his dying prayer;
> In a narrow grave just six by three
> We buried him there on the lone prairie.

The singer said he and the dying cowboy in the song had worked for J. N. Simpson's Hashknife outfit, and the dead man was buried a few miles north of Abilene. But Blue Tittle, a friend of my family's who had been a cowboy in the 1890s, told me later that old man Watson was lying and that he, Blue Tittle, knew of four other places where the dying cowboy was claimed to be buried.

From time to time some Abilene organization would sponsor a rodeo out at the Fair Park, but for reasons of economy (and because no one in my family had that kind of background) I had never gone. The courthouse cowboys said those were just rodeo cowboys doing the riding, anyway, not working cowboys. The courthouse cowboys approved only of the Texas Cowboy Reunion, up at Stamford, where old-timers and working cowhands off the range gathered to rodeo, and you could eat food prepared by genuine chuck-wagon cooks at genuine chuck-wagons. Will Rogers, the most popular movie star in America, visited the Stamford Reunion one summer and swore he'd be back every time, but he'd been killed in a plane crash with his friend Wiley Post, the famous West Texas aviator. The old cowboys approved of Will Rogers because he'd been a real working cowboy in Texas and the Indian Territory. Two of the courthouse cowboys said they had worked with Will Rogers, which led to an argument because one of the others claimed that Will Rogers was too young to have worked with old codgers like them — only the word he used wasn't codger. The reply to this was that Will Rogers was half-Indian and didn't nearly show his age. A black cowboy named Peewee said he was half-Indian, too, and that just looking at him, you'd never guess that he'd never see fifty again, which caused the rest to laugh since Peewee looked at least seventy-five. (My great-grandmother, who lived with us, was seventy-three, and Peewee looked a lot older than she did.)

I quit visiting the courthouse when school started, but throughout fall and winter I thought about the Texas Cowboy Reunion. None of the other rodeos appealed to me, once the

real cowboys put their okay only on Stamford. I cautiously discussed the situation with my father, but he wasn't much interested in rodeos or cowboys either; his father had been a carpenter. My mother, whose roots did go back to the West Texas frontier, had no use for "that bunch of old reprobates," as she called the courthouse cowboys. She asked me how I knew so much about them, and I had to lie. If she knew I was hanging around the courthouse she'd stop me from getting haircuts on the South Side, no matter how much money it saved. I told her a lengthy tale of how I'd been with "Weezer" Walter to his dad's service station when his dad had a call to fix a flat on a county automobile, and we'd gone with him, and on and on. As a lie it had the suspicious stench of elaborateness, but she knew that Mr. Walter's son Esco was a county politician; so it satisfied her.

By the time next June came around, several things had changed. One was that two of the cowboys — including Mr. Watson — had died. The newspaper carried stories calling them "important pioneer cattlemen" but not mentioning that they were also the last of the real cowboys. I told my dad that I felt sorry for poor old man Watson because Blue Tittle said he lied. But my dad said, "Don't feel sorry for Mace Watson. He owned half of the next two counties." That information shocked me. Old man Watson and the others had worn old khaki pants, frayed shirts, and old black hats. They rolled their own Bull Durham cigarettes instead of smoking tailor-mades. I thought they were victims of the Depression like my dad.

I HAD BEEN ON OAK STREET SEVERAL TIMES DURING the winter but hadn't seen anyone I knew sitting on the county benches, just bums. I could hardly wait for the weather to turn warm and bring the old cowboys out again. I managed to keep an eye on the benches with some regularity because my mother had gotten a job wrapping butter at Banner Creamery and had graduated from Hay Brothers' snatch-and-grab store to Thornton's "City Within Itself," which covered the entire block south of the courthouse and sold everything from drugs to Red Goose shoes to piece goods to groceries and feedstuffs. By early May the weather in West Texas has gotten summery, and one Saturday, leaving Nisbett's, I ran directly to the courthouse, certain the old cowboys would be out. Only Peewee was there, on a bench, wrapped in an old black coat. I asked him how he'd made out the winter (I picked up what I thought was cowboy lingo), and he said there was some winter still in his bones and maybe a touch of sunshine would drive it out. I expected some of the others to be along, but no one came.

May moved along pleasantly, but no one I recognized appeared on the courthouse benches. A spell of spring rain sent everybody indoors, and it was almost June when Peewee showed up at the same time I did. "Almost didn't make it out myself," he told me. "Just ain't been as spry this spring as last." I asked him if he was going to the Stamford Cowboy Reunion and Peewee hesitated: "Well . . . well, I reckon not. Might ride up on th' Doodlebug if it ran th' right time, but it don't go there mornin's, which is when I'd have to go." I tried to act adult and predicted some of the others would be there.

W. C. and Rufus Hart compete in a wild-cow milking contest at the Texas Cowboy Reunion.

COURTESY TEXAS COWBOY REUNION, STAMFORD

and Peewee agreed with me. "They's a couple of us in shape to make it," he said, then added sadly, "but it hurts bad to sit there and watch them cowboys a-workin', ridin', ropin' and not doin' it half as good as we use to could. Ain't been another bunch of cowboys like we was . . . jest ain't."

I knew I hadn't much chance of getting to the Stamford rodeo, even with my mother having a job wrapping butter (she made one cent per pound). My dad told me to quit begging, everytime I mentioned the event. But then, as if by miracle, my mother's brother Grady rolled into town driving a new DeSoto "airflow," and when I mentioned the Cowboy Reunion (I apparently mentioned it a lot without thinking), he said, "I'll take you." When my mother protested, he said to my dad, "I'll pay his way, to put Vivi (as he called my mother) out of her misery."

So we went — but there remained a hint of reluctance in my mother's voice even as she gave permission. Although she loved him — her only brother — she didn't approve of his smoking and his cussing, and she wasn't sure she trusted us together for an entire day. On the forty-mile drive to Stamford I told Uncle Grady about the real old cowboys around the courthouse and what Peewee had said about how it hurt to have to sit and watch those other cowboys who weren't as good as they had been, and how he'd said there's never been any other cowboys like they had been. I said, very fiercely, that I believed him and that I'd watched the young cowboys come in the barber shop and you could look at them and tell they weren't as good as the old courthouse cowboys.

My uncle said to me, "Let me tell you something about men. They always believe they were better than whoever's doing it now. You wait. You'll feel the same way."

"But don't you think the old-timey cowboys were a lot better than the ones now that just ride in rodeos?"

My uncle smiled. "Sure, they were. And by the time you're a grown man the ones now will be a lot better than whoever will be doing it then."

The Texas Cowboy Reunion was held in a big dirt arena with grandstands on one side and a high ridge where several dozen cars could park on the other. Behind the stock pens and the grandstand, the chuck wagons were parked, and as we walked with the crowd to the grandstand we could smell the cooking going on. I tried to look around the crowd and see some of my old cowboy friends, but there were too many people. It looked like everybody was wearing a big hat and boots except my uncle and me. Even the girls and women were wearing at least a bandana around their neck and shoulders.

I didn't know much about the events that were taking place, but I could tell when one of the riders or ropers was extra skillful. Although they were actual working cowboys off the ranches around West Texas, they were on display, doing little things to show off and to excite the crowd. A big rancher sitting in front of us kept telling everybody who was good and who would surprise you and who was a tenderfoot. I figured he was some big owner, but my uncle pointed to a section of the grandstand with railing around it and said the big ranch owners were seated in boxes.

After the grand entry the announcer told the crowd that Will Rogers was supposed to have been there if his plane hadn't crashed. "He said he'd see us every year," the voice echoed across the arena, "and Will never lied to anybody. We like to think his spirit is here with all his cowboy friends." From one end of the arena a man on horseback emerged, leading a saddled horse with no rider, just a pair of cowboy boots in the stirrups. A man's voice began singing "Empty Saddles in the Old Corral," and the horses walked across the arena, moving slowly, the man leading with his head down, his hat pulled low, the horse with the empty saddle seeming to know all eyes were on him. As the words to the popular song continued, I felt a cold chill go down my back, and I couldn't stop crying. Will Rogers, who had worked with my old friends, was gone; old man Watson was dead and another one of the courthouse cowboys I'd only seen once — and they used to be as good as any of these cowboys. They used to be better. But they weren't any more.

MY UNCLE CAREFULLY GAVE ME A HANDKERCHIEF, not looking at me as the tears were streaking down my face. I tried to wipe them away as inconspicuously as possible so the others in the crowd wouldn't see me. I was too big to be crying. But what I couldn't see with my head bent, trying to hide my own tears, was that half the audience — the old-timers, the ranchers, the cowboys, the women and girls — were crying, too. When I finally raised my head a little, as the riderless horse finished the tour of the arena and the singer came to the end of his song, I could see flashes of white all over the grandstand.

We ate chuck-wagon food at noon, and I had ice tea from a quart fruit jar. The lady who served us — dressed in old-timey clothes — asked me, "Honey, you think you can drink a whole quart of ice tea?" And my uncle said, "Sure he can. You watch him." I tried to find a familiar face in the crowd, but the performers all looked pretty much alike to me, with spurs on their boots and leather chaps on their legs. I was particularly interested in seeing if any of my friends were in the big specially marked "Old Time Cowboy" section, but we weren't close enough for me to recognize anyone. I finally decided none of them had made it. It bothered me. They had talked as if they were all going to be there.

When the rodeo resumed, the sun was in our faces, and by the time the first day was over I had blistered in the face. I got a snow-cone to eat, then a big orange to drink, and on the way back to Abilene we talked about what we had seen. I told my uncle I thought the old-timey cowboys really must have been better because they were out on the prairie and the cows were wild, and sometimes there were Indians lurking around, waiting to grab a steer if nothing else. I just didn't feel like the cowboys we'd seen could hold a light to my old friends at the courthouse. I got very passionate, very defensive of them. My uncle said I was probably right, but he hadn't seen enough rodeos to be able to judge the finer points — although we had seen some damn good riding and roping, he knew that for sure.

Back home, I could hardly wait to get back with the courthouse cowboys. I knew Peewee would be there, and I had a message from one of the cooks in Stamford, a tall black

This comedy routine amused spectators at the Texas Cowboy Reunion in the 1930s.

COURTESY TEXAS COWBOY REUNION, STAMFORD

cowboy named Berry who said he'd known Peewee since he was a little boy. "That Peewee, he looked old as the hills then," Berry told us, when I had asked him about my Negro friend.

But somehow, time slipped away from me. At first I counted the days until I could get over to the courthouse, but then things kept coming up unexpectedly. A cousin came through with his family and spent a week (kinfolks were always suddenly dropping in for a week during the Depression); then I went over to the little town of Clyde, east of Abilene, to spend two weeks with another cousin . . . and I just forgot. It was August and I was riding with my mother to get a pair of shoes at Thornton's when we passed the courthouse. There sat Peewee, by himself on a bench pulled under one of the pecan trees. I yelled, "Peewee! Hey, Peewee!" and waved my hand as high above the car as I could, but he didn't see me. I guess he was asleep, or maybe thinking about something that had happened to him a long time before. There was nobody else with him. My mother asked me who in the world I was yelling at, and I told her it was just a guy I knew. I looked back and tried to see if Peewee ever recognized who it was that waved at him, but as far as I could tell, he hadn't moved.

That fall my dad got a full-time job, the first one he'd had in three years, and we moved into our own home we were buying instead of renting. I started noticing how interesting girls could be. I also quit getting my haircuts at Nisbett's Barber Shop. Mother said she thought we could now afford for me to go to Arey & Ledbetter, over on the North Side. So I never saw the cowboys come in to get their Saturday baths again. And next time I thought to look at the benches around the courthouse, there was no one there, not even Peewee.

A. C. Greene *is Co-Director of the Center for Texas Studies at North Texas State University. His weekly column "Texas Sketches" is syndicated in several Texas newspapers.*

MYSTIC WARRIOR COLLECTION

Large informative catalog of Indian artifacts made from authentic materials. The very finest shields, bows & arrows, knives, spears, buffalo robes, skulls, Indian jewelry, contemporary and prehistoric pottery, and much more.

Free catalogue

Gordon Wheeler's

TRADING POST & MUSEUM

P.O. Box 2937
Sedona, Arizona 86336
602-282-4255 Ariz. 1-800-523-2944 outside Ariz.

NEW MEXICO USA
Land of Enchantment

THE PERFECT WEEKEND GETAWAY

LAS VEGAS
SAN MIGUEL COUNTY
NEW MEXICO

Chamber of Commerce, 727 Grand Ave.
Las Vegas, NM 87701 505-425-8631

Visit A Western Dude Ranch

Here's To Your Health
Exercise//Good food

Here's To Your Wealth
All-inclusive, moderate rates

Here's To Your Happiness
Spectacular surroundings
unstructured days
presented by those who care

The Dude Ranchers Association
P.O. Box 471A
LaPorte, Colorado 80535
(303) 493-7623

Send $1.00 for Magazine/Directory
For the most recent issue of *Dude Rancher Magazine* send $3.00.

Is this the year you discover The Aspen Lodge?

Located just 65 miles from Denver in the heart of Rocky Mountain National Park, The Aspen Lodge features all the amenities that keep our guests returning year after year...

- 4 Diamond rating
- Gourmet dining
- Horseback riding
- Tennis
- Jacuzzi/Swimming
- Sports/Fitness Center
- 2000 acres of mountain timber and grassy meadows
- Hunting
- Fishing

Reserve your place in the Rockies today!
Hwy 7, Longs Peak Route
Estes Park, CO 80517
303/586-8133

THE ASPEN LODGE
RANCH RESORT & CONFERENCE CENTER
ESTES PARK, COLORADO

Coming to the mountains is like coming home; come home to The Aspen Lodge

MEN PAST 40

Troubled With Getting Up Nights Pains In Back, Hips, Legs, Nervousness, Tiredness

If you are disturbed by these symptoms, your troubles may be caused by glandular inflammation of your prostate. Although many people mistakenly think surgery is the only answer for this problem, there is a ***Non-Surgical*** time-tested treatment available.

The Excelsior Institute Clinic, devoted to the ***Non-Surgical*** methods of treatment for diseases peculiar to older men, has a new ***FREE BOOK*** that tells how these troubles may be corrected. The ***Non-Surgical*** treatments described in this book require no surgery, hospitalization or long period of convalescence. Treatments take but a short time and the cost is reasonable.

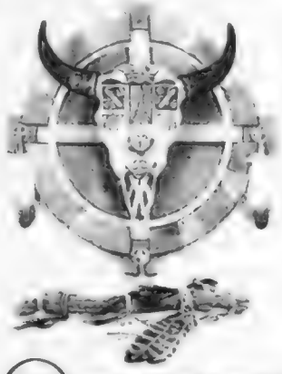
Write today. This book may prove of utmost importance to you. No obligation.

Excelsior Institute Clinic
110 E. Broadway, Dept. 134E
Excelsior Springs, Mo. 64024

Plains Indian art, artifacts and jewelry.

Colorful, educational, free catalog shows over 100 beautiful examples of mounted buffalo skulls, bow and arrow sets, knives, painted buffalo and elk robes, shields, axes, lances, dance sticks, dolls, ceremonial pipes, rattles, shirts, coyote fang necklace, other bone jewelry, silver jewelry and more unique gifts, stunning decorations and collector's items from exclusive source. All are hand made with authentic materials.

Catalog tells the fascinating story of each item's place in Cheyenne, Sioux, and Blackfoot heritage.



PRAIRIE EDGE
PHONE SALES
CATALOG REQUEST OFFICE
P.O. Box 8303, Dept. M
Rapid City, S.D. 57709-8308 (605) 341-4525
VISIT OUR STORES IN SANTA FE, N.M. AND DEADWOOD, S.D.
DEALER INQUIRIES INVITED

The Museum of Historical Arms Inc.
AMICIS SEMPER FIDELIS

ANTIQUE FIREARMS - EDGED WEAPONS

Serving the collector through the mails since 1952, we now offer the opportunity to become a member of the Museum and receive at least two editions of our 200 page, photo-illustrated catalog-reference book, special discounts, special offers, finding service, and much much more for $15 - yearly.

THE MUSEUM OF HISTORICAL ARMS, INC.
Dept. R
P.O. Box 390898, Miami, FL 33119

HOLIDAY ON HORSEBACK in the CANADIAN ROCKIES

Weekend trail rides from $165.00/person
3 day trail rides from $325.00/person
4 day trail rides from $410.00/person
5 day trail rides from $420.00/person
6 day trail rides from $495.00/person
Prices are lower in U.S. dollars

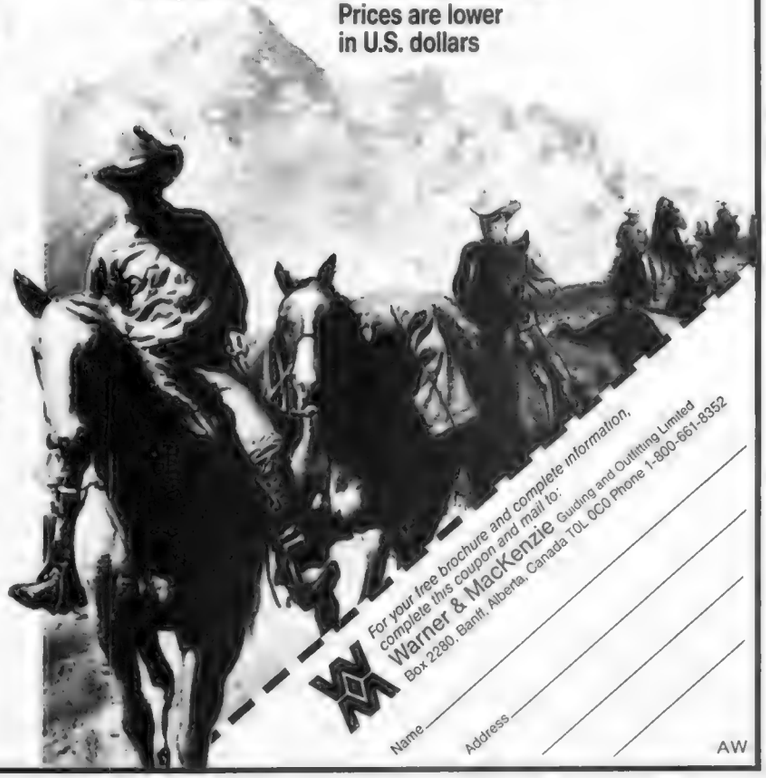
Slow down and experience life the way it should be, on a holiday on horseback. Experience the great outdoors – an early morning ride along a quiet mountain trail – hot coffee shared with new friends around a blazing campfire. Relax and enjoy the back-country world of Canada's Banff National Park.

For over twenty-five years, we've been showing people mountain panoramas that few but seasoned trail riders ever see. Our experienced guides will take you where the fishing's great – where you'll take once-in-a-lifetime photos.

Join us for a mountain wilderness experience you'll never forget!

Your guides, horses, food, packers and back-country tent camps are all included. For your free brochure and complete information, write to:

Warner & MacKenzie
Guiding and Outfitting Limited
Box 2280, Banff, Alberta, Canada T0L 0C0
Phone: 1-800-661-8352



For your free brochure and complete information, complete this coupon and mail to:
Warner & MacKenzie Guiding and Outfitting Limited
Box 2280, Banff, Alberta, Canada T0L 0C0 Phone 1-800-661-8352

Name_____
Address_____

AW

EADWEARD MUYBRIDGE: Pioneer of Motion Pictures

Eccentric photographer used Stanford's racehorses for first motion studies

ON AN AUTUMN EVENING IN 1874, HARRY LARKYNS was attending a party at the home of a friend in Napa County, in northern California. A knock came at the front door, and Larkyns appeared at the threshold to answer it. A shadowy figure stood on the porch.

"Who is it?" asked Larkyns. "It is so dark I can't see you."

"Good evening, Major," said the visitor. "Here is the answer to the message you sent my wife."

Moments later, Larkyns lay dead on the ground from gunshot wounds, the victim of a jealous husband's revenge.

Within a few months, the man who pulled the trigger was set free, having been vindicated by the jury at his trial for murder. His name was Eadweard Muybridge, and his great accomplishments have overshadowed the notoriety he received when he killed his wife's lover. Muybridge was a California photographer of international acclaim. With the passing of time, the Larkyns episode has done little more than add significantly to the mystique surrounding the life of a photographer who has become a legend. Eadweard Muybridge was above all else a man of action.

Today, over a hundred years since Muybridge first gained fame, he is acknowledged as one of the giants in the history of photography. His accomplishments were many and profound. He was a landscape photographer *extraordinaire,* ranking on the level of William Henry Jackson, Timothy O'Sullivan, and Carleton Watkins, all pioneers of the frontier photographic view. For this alone, Muybridge might be considered worthy of a statue or two or of a mountain peak named in his honor. However, his reputation does not primarily rest with the landscapes.

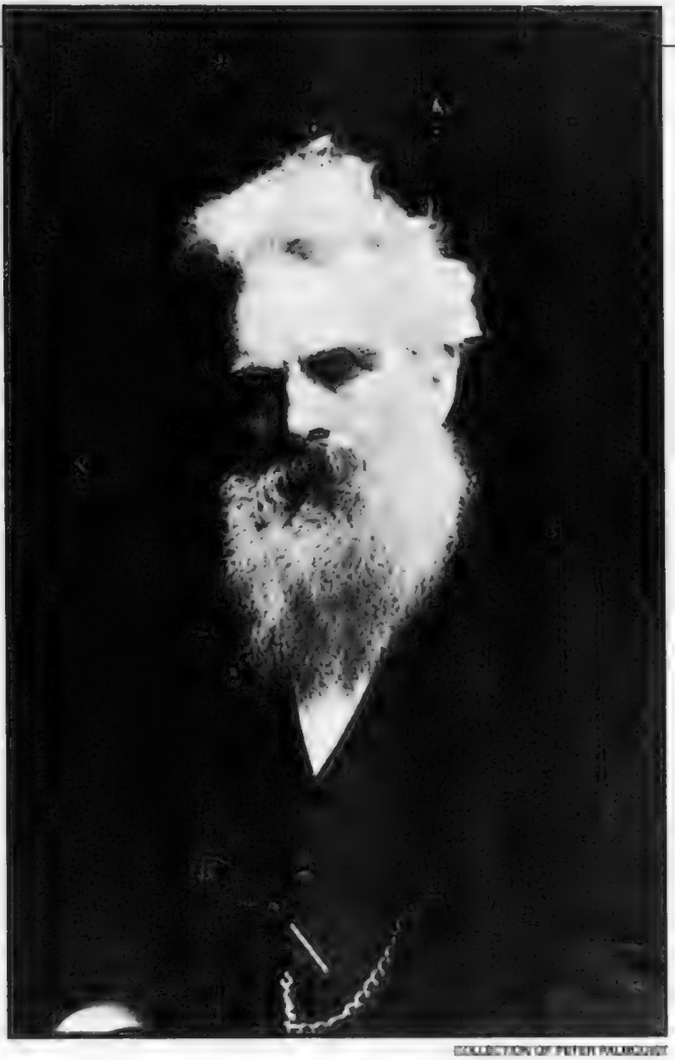
In 1872 an event occurred that altered the direction of Muybridge's career and led him to push the possibilities of the photographic medium to previously unheard-of limits. At the time, racing enthusiasts in America and Europe were involved in a heated controversy over whether a horse lifted all fours off the ground simultaneously during certain stages of running. No method had then been devised to allow completely accurate analysis of an animal's movements in fast motion. Owner and breeder of a large stable of racehorses, the railroad magnate and former California governor Leland Stanford was convinced that a running horse did indeed lift all four feet off the ground at one time. And he commissioned Muybridge, the top photographer on the west coast, to prove it by photographic evidence.

At the outset, Muybridge thought that resolving the controversy was probably impossible. Photographic film and processing solutions required exposures too slow to catch an object in motion clearly; the result was always a blur. As Muybridge explained, the problem was "to obtain a sufficiently well-developed and contrasted image on a wet collodion plate, after an exposure of so brief a duration that a horse's foot, moving with a velocity of more than thirty yards in a second of time, should be photographed with its outlines practically sharp."

Stanford chose his celebrated trotter "Occident" as the subject and asked Muybridge to photograph the horse at the Union Park racecourse in Sacramento. Several negatives and a couple of days later, the session was completed, and although the results were not of publishable quality, they were conclusive enough for Stanford. Again, Muybridge wrote: "The photographs resulting from this experiment were sufficiently sharp to give a recognizable silhouette portrait of the driver, and some of them exhibited the horse with all four of his feet clearly lifted, at the same time, above the surface of the ground." The experiment with Occident was the forerunner of later extensive photographic research on animal motion by Muybridge.

THE SERIOUS APPROACH OF MUYBRIDGE TO THE OCCIdent project was characteristic of his nature. With everything he undertook, Muybridge displayed the same spirit of resoluteness. In 1851 at the age of twenty-one, he had left his native Kingston-on-Thames, England, and set out across the Atlantic to America, determined, as he told his mother and grandmother, to "make a name for myself." In fact, he did that on more than one level, changing the spelling of his names several times from the original Edward Muggeridge before he chose the final famous form.

After spending a few years in New York as a salesman for a publishing company, Muybridge moved further west to California in 1855 during the boom following the gold rush. In San Francisco, he established a successful bookstore and adver-



COLLECTION OF PETER PALMQUIST

Eadweard Muybridge, shown here at age fifty-one in 1881, lived personally and professionally with great energy and flamboyance, contributing to the development of photography and motion pictures.

by Ray Haack

tised that he had "a larger assortment of handsomely gotten up illustrated works than any other house in California." But his years as a bookseller were few. From Silas Selleck, one of his first friends in America, Muybridge began learning the practice of photography. By 1860, recognizing the possibilities for a lucrative career in that field, he decided to return to Europe to secure business interests for the venture.

The idea of this second career suffered an unexpected interruption, however. On his way east on the Butterfield Overland Mail route, the horse-drawn coach in which he was riding overturned, and Muybridge suffered serious, nearly fatal head injuries. After being unconscious for several days, he awoke with double vision, loss of hearing, and loss of the sense of taste and of smell. Unable to find effective medical treatment in America, Muybridge continued on to England, where he spent the next several years recuperating. His physician in London, the noted Sir William Gull, prescribed a naturalistic health regimen, including the advice that his patient take up a profession that could be performed out-of-doors. The vocation of photography was very much in accordance with the doctor's orders.

When Muybridge returned to California in 1867, San Francisco was the scene of great activity and prosperity. And across the country, people longed for photographic views of places they had never visited — particularly the Far West. Onto this scene stepped Muybridge — now fully recovered from his injuries and in possession of unbounded energy — to launch his photographic career.

Muybridge began with his characteristic penchant for theatrics. Billing himself as "Helios," and calling his enterprise "The Flying Studio," he was soon busy photographing the sights of San Francisco. Over the next fourteen years, he made approximately a thousand photographs of the City by the Bay — views of prominent intersections, governmental and military landmarks, and the transitory effects of nature on the landscape. High points of all this work, both literally and figuratively, were the magnificent panoramas that Muybridge took from the tower of the Mark Hopkins mansion on Nob Hill in 1876 and 1877. The tower afforded a 360 degree view of the city, with the houses of San Francisco's wealthy and elite in the foreground. Muybridge faithfully recorded the scene on 18″ x 22″ plates, and these photographs remain perhaps the best visual record of the pre-earthquake metropolis.

In his first year of photographic work in 1867, "Helios" followed the footsteps of Charles Weed and Carleton Watkins and ventured forth to record the splendors of Yosemite Valley, which John Muir would call "the grandest of all the special temples of nature." Some of these pictures were taken on commission for John S. Hittell's book *Yosemite: Its Wonders and Its Beauties* (1868), for which Muybridge supplied twenty original prints. His own series *Scenery of the Yosemite Valley* came out soon afterward, and with his genius for self-promotion, Muybridge pronounced his pictures "marvelous examples of the perfection to which photography can attain in the delineation of sublime and beautiful scenery."

This sales pitch was not without substantiation. Many critics proclaimed the new landscapes the best ever published in San Francisco, and "Helios" was fast becoming the most sought-after photographer on the west coast.

TO ACHIEVE SUCH AN ENVIABLE POSITION REQUIRED A great deal of technical skill, given the unwieldiness of the wet collodion process that Muybridge worked with. Each plate had to be coated with the gluey collodion solution, then dipped into a sensitizing bath of silver nitrate, exposed in the camera while still wet, and developed immediately thereafter. It was no small task for a photographer to

Photographed in finery of the hour, Flora Muybridge looks the coquette whose faithlessness brought death to her lover and tragedy to all concerned.

COLLECTION OF PETER PALMQUIST

make a trek into the wilderness, since in effect, he had to bring his entire darkroom with him.

At the culmination of the 1867 Yosemite trip, Muybridge announced that he was ready to take on new commissions in the city or anywhere along the west coast. A succession of assignments for the U.S. government followed, the most significant taking him to Alaska to photograph for the War Department. His documentation of this vast new territory helped to swing public sentiment in favor of the recent purchase of "Seward's icebox." Other commissions included documentary work for the Lighthouse Board along the Pacific coast, and assignments for the Central, Union, and California Pacific railroads.

In 1872, Muybridge prepared for a second trip to Yosemite, determined to bring back pictures more magnificent than any he had ever made. With him this time he took a huge 20" x 24" view camera, along with smaller 5½" x 8½" cameras for single and stereo views. The result was the most beautifully artistic work of his career, for which he was awarded the International Gold Medal for Landscape Photography at the Vienna Exhibition of 1873. The local *Alta California* marveled not only at Muybridge's photographs but at the daredevil methods used to take them. Muybridge "had himself lowered by ropes down precipices" in order to reach the best place for taking a picture; he climbed to "points where his packers refused to follow him," carrying the equipment himself, in order to get the photographs that he wanted; and he "cut down trees by the score that interfered" with the best sighting for his camera.

The spring of 1873 brought Muybridge an unusual mission when he accompanied members of the Army Corps of Engineers to the Modoc War in northern California near the Oregon border. His main responsibility was to photograph the typography of the lava beds where the campaign was being fought, in order to acquaint military planners with the difficult terrain there. Muybridge did not photograph any of the fighting, but he took many pictures of the soldiers and Indian scouts. Engravings based on Muybridge's photos appeared with reports of the Modoc War in *Harper's Weekly* and were important in informing Americans about this bloody confrontation between the United States Army and Modoc Indians.

In the same year that the large Yosemite views were made, Muybridge married Flora Stone, who became the cause of his grief. After two years of marriage, the relationship ended abruptly with the Larkyns affair. When the trial was over and Muybridge was freed from jail, he headed for Central America on a photographic excursion. Upon his return, his place in the community was restored with a commission to photograph the Leland Stanford mansion on Nob Hill. Around this time, work on the analysis of motion was resumed in earnest, and it soon became Muybridge's overriding concern.

IN JUNE OF 1878, MUYBRIDGE ENTERED THE SECOND AND most important phase of his career. Six years after the first photographs of Occident were made, Leland Stanford sponsored extensive and elaborate experiments on animal locomotion, once again directed and executed by Muybridge. The setting was Stanford's recently acquired Palo Alto farm, an 8,000-acre parcel of land where the railroad builder brought his racehorses and upon which he lavished huge sums of money. No expense was spared in the new motion-studies project, with the goal of obtaining instantaneous sequential photographs that would show each aspect of a horse's movements while the animal traveled in front of cameras.

A special track was built with twelve stereoscopic cameras lined up along one side of the course and housed in a shed constructed especially for the purpose. On the other side of the track opposite the battery of cameras was a white backdrop marked off by vertical lines spaced twenty-one inches apart and sequentially numbered. Muybridge contrived special slide shutters for the cameras which were electrically released when the horse broke a thread stretched across the track. White lime powder covered the ground to give more light reflection.

To dispel rumors of a hoax that circulated with the previous efforts at photographing Occident in motion, Stanford invited members of the press to witness the proceedings. Within half an hour of the time that exposures were made, reporters were shown the negatives that resulted, and almost all pronounced them a brilliant success. With Muybridge's release of a set of

six photographic cards entitled "The Horse in Motion," the first visual evidence of a horse's movements while running was brought to public attention.

The next step in Muybridge's work followed quite naturally. He had now broken the flow of motion into frozen segments — the still photographs — and the logical follow-up was to put them back together again in a synthesis of motion. The scientific community reacted favorably to the first Palo Alto studies, one of the more noteworthy responses coming from the French physiologist E. J. Marey, who had been conducting nonphotographic experiments on animal locomotion since the early 1860s. Marey at once praised Muybridge's efforts and proposed that the photographs might be used in the Zoetrope, an optical toy of the day that gave sequential drawings the illusion of continuous motion. The *Scientific American* made the same suggestion in its issue dated October 19, 1878.

In relation to this idea, Muybridge developed in 1879 a perfected version of a machine that A. B. Brown had patented ten years earlier. Muybridge dubbed his new contrivance the Zoöpraxiscope. Whereas Brown's machine used sequential drawings or posed photographs, the Zoöpraxiscope used for the first time instantaneous photographs taken from an object in motion in nature. Muybridge transferred his sequential photographs to glass disks that were rotated in his machine while a projecting lantern displayed the images on a screen as a moving picture. The Leland Stanford family was the first audience to view a motion picture when Muybridge displayed the Zoöpraxiscope in their Palo Alto home near the end of 1879. This machine was one of the truly great accomplishments of Muybridge's career, and it was a crucial link in the chain of events that led to the modern motion picture.

MEANWHILE, THE PUBLICATION OF "THE HORSE IN Motion" was creating quite a stir. Substantial portions of the art world and the general public were unwilling to give up their long-held misconceptions relating to the horse's movements, and they regarded the Muybridge photographs as false and ridiculous. Painters typically portrayed the galloping horse with legs outstretched in hobby-horse fashion, and they were loath to accept the photographs showing the legs bunched together under the body. With time, Muybridge's evidence was accepted. Two of the most significant artists to take instruction from his work were Frederic Remington and the French painter Edgar Degas.

In 1879 the number of cameras in the Palo Alto shed was increased to twenty-four, and Muybridge made locomotion studies of the ox, dog, bull, cow, deer, goat, and pig. He referred to the bull in a talk given in 1882 as being "really wild enough for a Spanish bull fight; we had to build a long lane in order to get him to run straight, and we had three or four men ready to catch him in case he should run for the cameras."

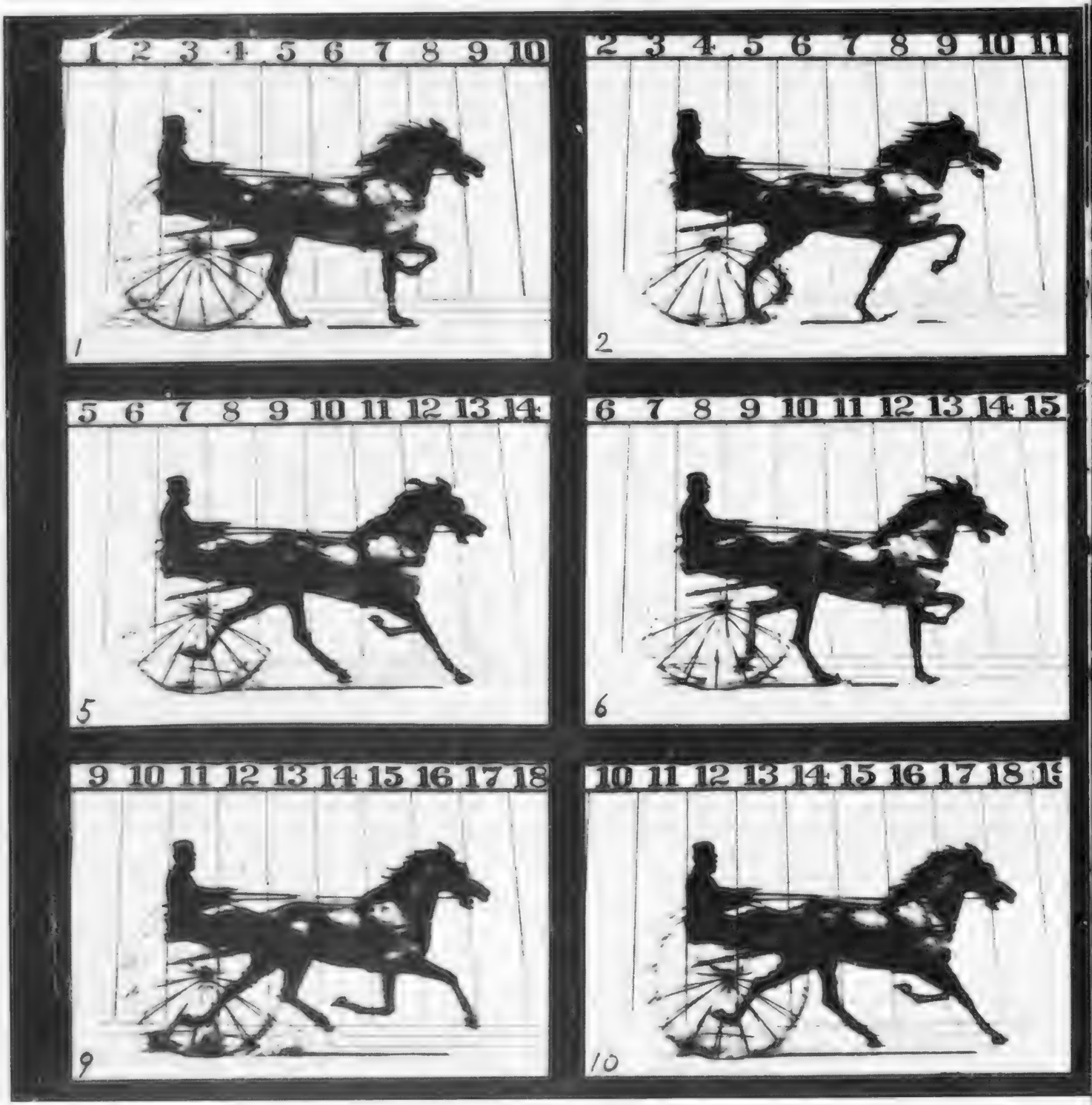
In August of 1879, Muybridge made his first studies of human locomotion. Athletes from the Olympic Club in San Francisco were photographed fencing, jumping, and tumbling. Taking pride in his own physical fitness, Muybridge later used himself as an athletic model.

Muybridge's photographs of the Modoc Indian War (1872–73) helped inform the nation about the encounter. This 1873 photo shows five Modoc women.

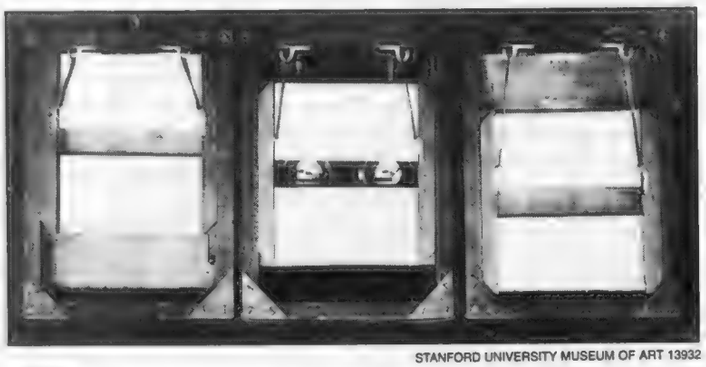
COURTESY THE BANCROFT LIBRARY

COLLECTION OF PETER PALMQUIST

Muybridge's moonlit photograph of Woodward's Gardens in San Francisco reflects his interest in unusual cloud effects.

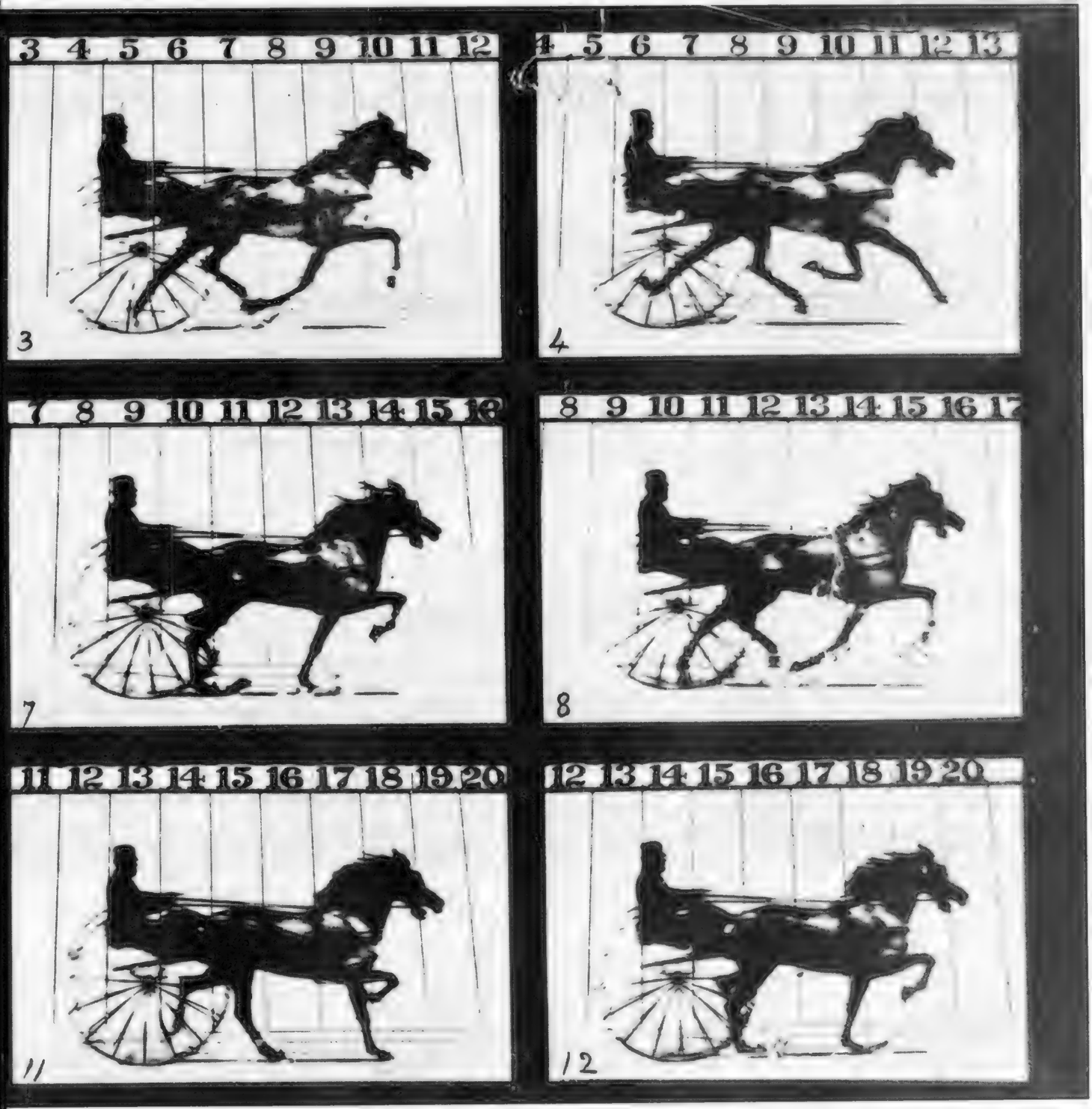


On June 15, 1878, Muybridge photographed Leland Stanford's Abe Edgington trotting at a 2:24 gait on the Palo Alto track. Photos are about one twenty-fifth of a second apart, at a distance of twenty-one inches apart (shown by vertical lines); each exposure is about two-thousandth of a second. One single stride of the horse is shown. The lowest horizontal line represents the level of the track; the other



STANFORD UNIVERSITY MUSEUM OF ART 13932

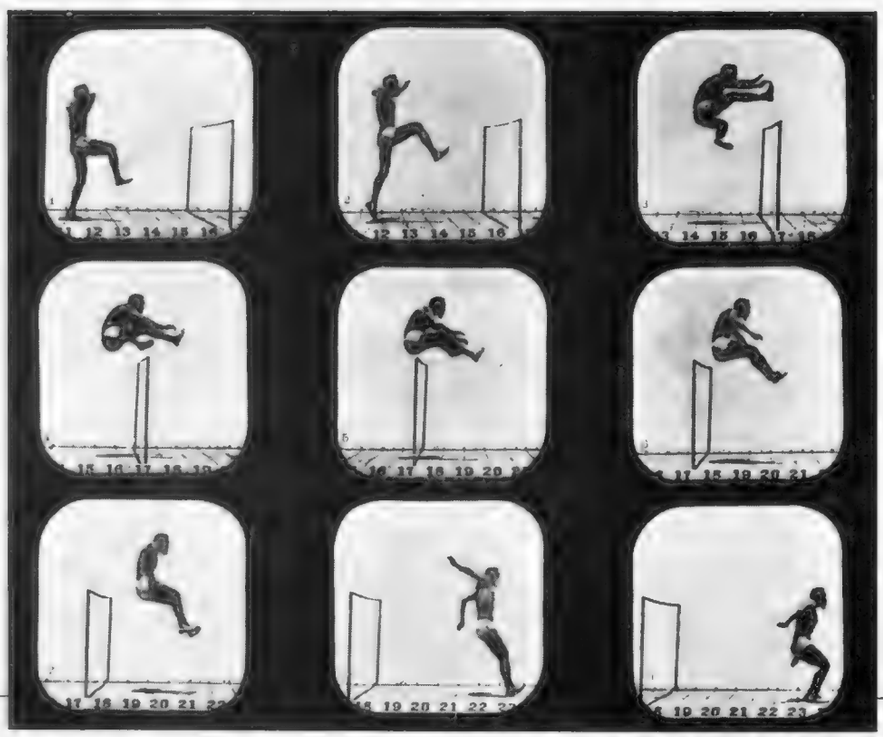
STANFORD UNIVERSITY MUSEUM OF ART 13929



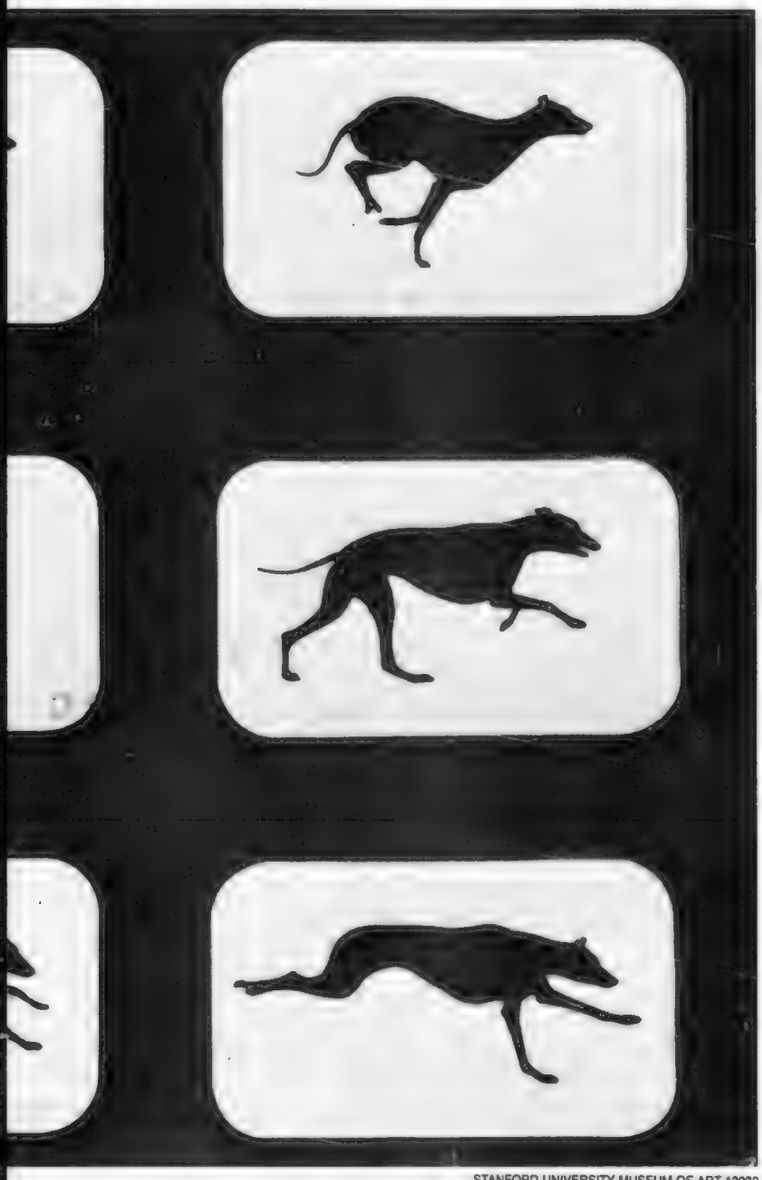
elevations are four, eight, and twelve inches. On the experiment track, the shed at right housed the cameras. Panels show shutter positions before, during, and after exposure.

STANFORD UNIVERSITY MUSEUM OF ART 13932

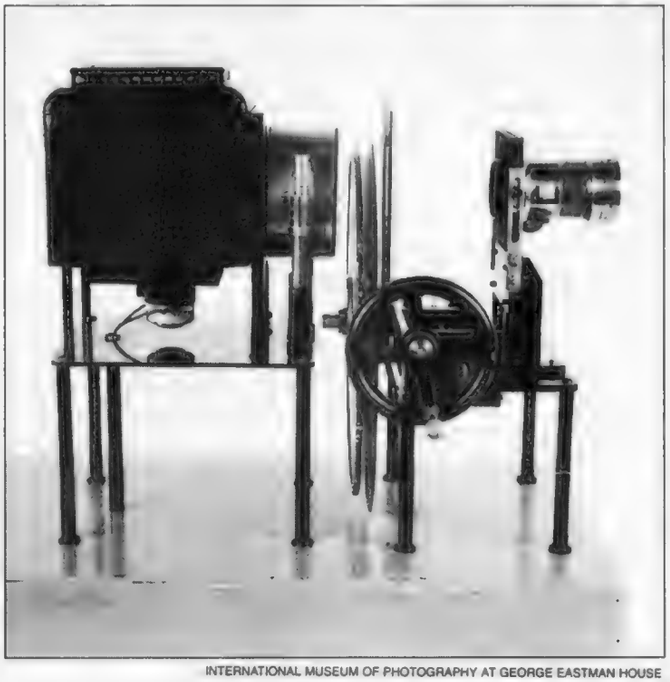
Among the animals that Muybridge photographed at the Palo Alto track was this running greyhound, 1879. Muybridge began his study of the human body in motion with athletes from the Olympic Club in San Francisco; this photo of a running high leap was also made in 1879. At far right is Muybridge's Zoöpraxiscope. This first motion-picture projector showed sequential photographs mounted on rotating glass discs.



STANFORD UNIVERSITY MUSEUM OF ART 13932



STANFORD UNIVERSITY MUSEUM OF ART 13932



INTERNATIONAL MUSEUM OF PHOTOGRAPHY AT GEORGE EASTMAN HOUSE

The completion of the Palo Alto work was marked with the publication of *The Attitudes of Animals in Motion* in 1881. In the same year, Muybridge was invited to lecture in Europe, and he was warmly greeted in Paris by a scholarly crowd headed by E. J. Marey and the French painter J. L. E. Meissonier, who were to become two of his most ardent supporters. But while Muybridge was gaining friends among Europeans, trouble was brewing in his relationship with Leland Stanford. Based on the work that Muybridge had done at Palo Alto, Stanford published a book in collaboration with J. D. Stillman, a physician, and omitted Muybridge's name from the title page. An outraged Muybridge brought suit against Stanford and started looking for a new sponsor.

In 1884 Muybridge began a new motion-studies project at the University of Pennsylvania, sponsored by a group of prominent patrons. This turned out to be the most extensive photographic project of Muybridge's career. He made exhaustive studies of human and animal locomotion, with an elaborate arrangement of cameras taking photographs simultaneously from three different angles. Muybridge repeated many of the studies he had made at Palo Alto, since he was now using dry-plate negatives, a process he considered far superior to the old wet collodion plates.

The culmination of Muybridge's work at Pennsylvania was the eleven-volume *Animal Locomotion* published in 1887, containing 781 plates. Of that total, 562 are of "men, women and children, nude, semi-nude, and draped, walking, running, dancing . . . and playing at athletic games — in short, acting before our eyes the animal life of man."

In the decade that followed this crowning achievement, Muybridge spent most of his time on the lecture circuit and seeing to it that his life's work found its proper place in history. A highlight of this period came in 1893 when he projected his motion pictures in the Zoöpraxographical Hall, the first movie theater ever, at the Columbian Exposition in Chicago.

In 1894 Muybridge returned to live in England, where he continued his lecturing. Soon afterward, he went into retirement in his native Kingston-on-Thames, but the active and creative spirit apparently never waned. At the time of his death in 1904, he was constructing a scale model of the Great Lakes in his backyard garden.

BIBLIOGRAPHIC NOTE

References are: *Muybridge: Man in Motion* (1976) by Robert Bartlett Haas. *Eadweard Muybridge: The Stanford Years, 1872–1882* (1972) by Stanford University Department of Art. *Eadweard Muybridge, The Father of the Motion Picture* (1975) by Gordon Hendricks. *The Human Figure in Motion* (1955) by Eadweard Muybridge, introduction by Robert Taft. *Animals in Motion* (1957) by Eadweard Muybridge, edited by Lewis S. Brown.

Ray Haack *is a painter and photographer living in southern California.*

COURTESY THE CLIFFORD PEAKE COLLECTION

The Paymaster Tree

Trains still chug past the Beaver Canyon paymaster tree in eastern Idaho, just as engine 1010 does along the Utah & Northern Railway in this 1912 photograph. At that time, the line ran from Butte, Montana, to Ogden, Utah, just one cog in the vast chain of the Union Pacific Railroad.

Maintenance workers, responsible for keeping their section of track in usable condition, were ranged all along the right-of-way, with quarters for the section crews located near the tracks every few miles. Because most of the towns along the line were small and lacked local banking facilities, the railroad companies had to send out special cars to pay the railmen, which weren't always prompt.

Delays in paying wages could and sometimes did lead to unruly outbreaks. Used to fending for themselves, many of the men had served in the Civil War, and most were accustomed to fighting off hostile Indians. In May 1869, Union Pacific Vice President T. C. Durant was en route to Promontory Summit, Utah, for the joining of the transcontinental railroad when 400 angry section workers kidnapped him, sidelining his railcar. They refused to release Durant until Union Pacific delivered their unpaid wages. The delay caused the historic golden spike joining the Central Pacific with the Union Pacific to be driven two days later than planned. After the Union Pacific was completed, a railcar came out every month from company headquarters in Omaha, Nebraska, loaded with gold and silver, the crews' preferred form of payment.

To receive their pay at Beaver Canyon, railmen working at each end of the canyon would walk to the middle and meet the pay car at what became known as the paymaster tree, under which the paymaster would give out their wages. Although the original tree on which the sign was posted fell down, the sign was rehung on a nearby tree. Since passenger service along the line was discontinued in 1971, only the crews on the Union Pacific freight trains running between Butte and Pocatelio, Idaho, see the paymaster tree by railcar.

Interstate 15 parallels the railway, and the Beaver Canyon stretch of track lies between exits 184 and 190. Interested travelers can stop off and follow the tracks down the canyon. The sign is posted on the west side of the tracks at the edge of an embankment overlooking Beaver Creek. Another paymaster sign is displayed in the Bannock County Museum in Pocatello.

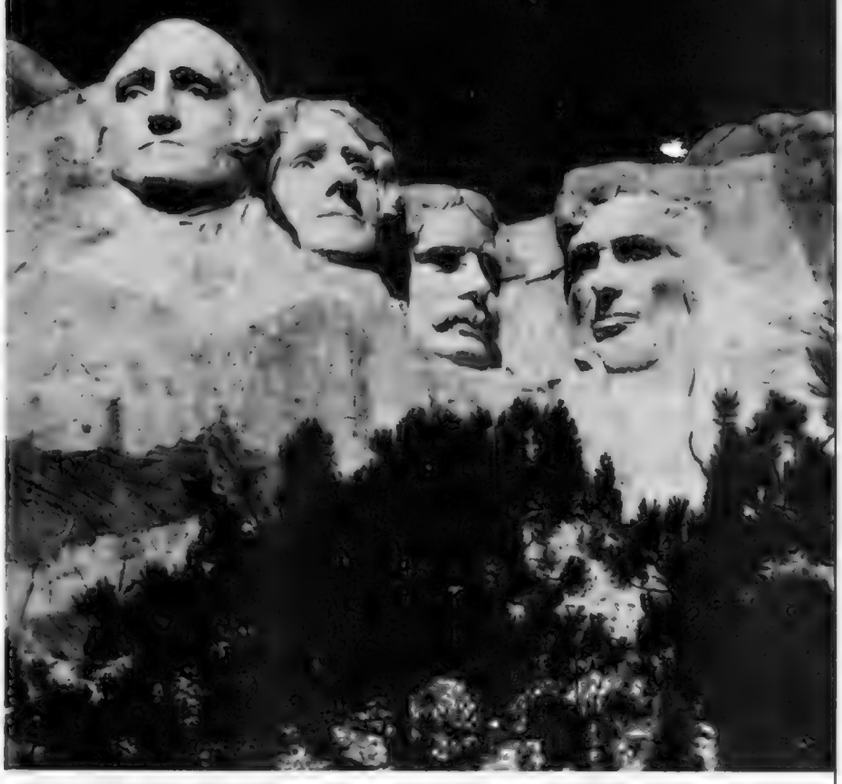
This vintage photograph, sent to us by Thornton Waite of Idaho Falls, Idaho, is from the collection of Clifford Peake, who was one of Waite's sources for this interesting bit of Western railroad history.

AMERICAN WEST offers twenty-five dollars to any reader whose suggestion is accepted for publication in Western Lore. We seek information (with relevant pictures, if possible) about unusual artifacts, unusual and little-known happenings, unusual and little-known people, as well as little-known facts about well-known people—all in Western history. What do you have? Space is limited; so, we have to be selective. We'll take good care of your pictures and return them promptly. Be sure to pack pictures carefully and enclose a stamped, self-addressed envelope for their return. Send submissions to AMERICAN WEST, Western Lore, 3033 N. Campbell Avenue, Tucson, Arizona 85719.

Maupintour USA WEST

Discover a grand style of escorted travel. Small groups, professional manager, one price covers everything. Treat yourself to the best!

MT. RUSHMORE & THE WYOMING NATIONAL PARKS



Nine days of unmatched scenery. For natural beauty lovers and photographers. Three national parks and monuments, and historic sites included. Crazy Horse Memorial, Badlands, Yellowstone and Grand Teton National Parks. Ft. Laramie and Cody's Buffalo Bill Center.

THE ROCKIES. 4 tours, 8 to 15 days. Colorado, Wyoming, Montana, Canada, Lake Louise, Banff.

SOUTHWEST. 7 tours, 8 to 14 days. Arizona, New Mexico, Canyons, Indian Lands, Texas.

NORTHWEST. 4 tours, 8 days. Idaho, Oregon, Butchart Gardens, British Columbia, Seattle.

CALIFORNIA. 3 tours, 8 to 14 days. San Francisco to L.A., Big Sur, Tahoe, Yosemite, Seattle.

FREE TOUR BOOKS. For a copy of Maupintour's ☐ *USA West* or ☐ *USA Southwest* tour books, ask your travel agent, call or check box and mail to Maupintour, 1515 St. Andrews Dr., Lawrence, KS 66046.

name

address

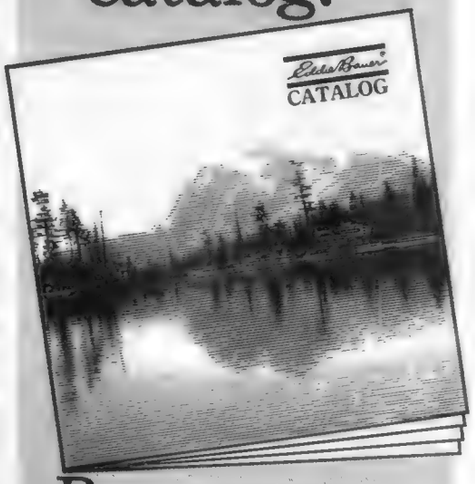
city/state/zip

my travel agent *amw-usw-7*

Telephone toll-free... **800-255-4266**

quality escorted tours since 1951 Maupintour

Send for your free Eddie Bauer catalog.



Before you begin your next adventure, take a trip through the Eddie Bauer catalog. For 66 years, we've been supplying unique, functional clothing and gear for every outdoor experience.

Discover our exciting new line of men's and women's active and casual clothing, prime goose down products, recreational gear, gifts and home comforts.

Every purchase is backed by our quality, service and rock-solid Guarantee: You must be completely satisfied—or your money back.

Send for your free, full-color catalog with the coupon below—or call toll-free for fast delivery.

Call toll-free, 24 hours:
1-800-426-8020
(Dept. CBS)

NAME

ADDRESS APT. NO.

CITY

STATE ZIP

Eddie Bauer®

DEPT. CBS, FIFTH & UNION
PO BOX 3700
SEATTLE WA 98130-0006

BILLY ESCAPING THE MCSWEEN HOUSE
BY PETER ROGERS

COURTESY LINCOLN COUNTY HERITAGE TRUST

When Billy the Kid's Guns Blazed

In July 1878, a smoldering war between two factions of entrepreneurs in New Mexico Territory erupted with a five-day battle that culminated in the burning of the Alexander McSween house in Lincoln, one of the bloodiest confrontations of the Lincoln County War, which was waged until 1881. Billy the Kid was one of the gunmen in the house with lawyer McSween, who was an ally of cattle king John Chisum in his struggle with rival mercantilist James Dolan for economic control of the New Mexico area.

On July 19, 1986, the anniversary of the battle, historians and archeologists began a preliminary test excavation of the McSween property to try to uncover the remains of the house. According to Thomas Caperton, director of the Monuments Division of the Museum of New Mexico which is cosponsoring the dig, the ten-room McSween house was occupied for only eight years before it burnt down. Consequently, the material inside, says Caperton, is a time-capsule of the 1870s frontier era. During this past summer's dig, archeologists believe they discovered at least part of the foundation of the house. Bullets that were exploded by fire have also been found. Next spring, when digging recommences, workers hope to unearth the remains of household items like china and a piano, as well as other traces of the battle. Military records from 1878 report that several bodies, too, were rumored to be in the house. Billy the Kid escaped both bullets and fire, but McSween perished and was buried behind a nearby store.

Thanks to the efforts of the Lincoln County Heritage Trust, another cosponsor of the dig, funding from the Lincoln County Lodgers Tax and private sources will help make next spring's dig possible. Caperton states that public response to the excavation has been terrific, and that the number of volunteers helping with the project last summer was overwhelming — one volunteer flew all the way from London, England, to lend a hand. Ultimately, Caperton plans to erect a climate control structure over the remains of the house and make it accessible to tourists wishing to see where Billy the Kid's guns once blazed.

World's longest dinosaur. "Hey, Frank, what do you make of this?" Arthur Loy pointed to the bones of what has turned out to be the world's longest and possibly largest dinosaur discovered to date. In the fall of 1980, Loy and several friends were hiking in the New Mexico desert on public land controlled by the Bureau of Land Management, sixty miles northwest of his hometown of Albuquerque, when he spotted the fossils.

In June 1985, working under the direction of Dr. David D. Gillette, Curator of Paleontology at the New Mexico Museum of Natural History, a team that included the discoverers, museum technicians and volunteers, and a BLM representative excavated the partially buried bones from what appears to be an ancient sandbar. Eight tail vertebrae found in perfect articulation, fragments of a thigh bone, and other pieces of bone were uncovered. Later digging in the spring and fall of 1986 has yielded more bones, and Gillette hopes to uncover an entire skeleton. The find was made public in August 1986, after some of the bones had been thoroughly examined.

Informally named Seismosaurus, or "earth shaker," the mammoth lizard weighed about 100 tons (the same as a blue whale), was about 120 feet long, and stood eighteen feet high at the shoulder. Seismosaurus is larger than both Supersaurus and Ultrasaurus, two other enormous dinosaurs recently unearthed. Seismosaurus's remains were found in the 150 million-year-old Morrison Formation, which indicates that the huge creature thundered around the Southwest during the late Jurassic period. Closely related to the smaller, plant-eating dinosaur Diplodocus, Seismosaurus belongs to the dinosaur family Diplodocidae.

Last of the black-footed ferrets. All but one or two of the known black-footed ferrets remaining in the wild were captured this past summer and fall in a last-ditch effort to ensure their survival. The ferrets were taken from several different sites in the Meeteetse, Wyoming, area. Highly susceptible to canine distemper, the ferrets suffered a massive outbreak last year that drastically reduced their numbers. Wyoming Game and Fish officials had hoped to leave some ferrets in the wild while conducting a captive-breeding program, but they realized that more ferrets were needed for the program in order to produce a viable population.

According to wildlife veterinarian Tom Thorne, of Laramie, Wyoming, seventeen ferrets are currently in captivity, six males and eleven females. The first six of these were caught in 1985, but they failed to produce any offspring last year. A new building to house the ferret project is being constructed in Cheyenne and will eventually include a prairie-dog town, so that captive-bred ferrets

can learn how to hunt their principal prey in the wild. Thorne says they plan to reintroduce ferrets into their natural environment when they have obtained a population of a few hundred, a goal they hope to reach in several years.

Nevada gold. The picture of a crusty old prospector striking it rich while panning for gold may excite the imagination, but it's a far cry from the methods used to discover gold these days. United States Geological Survey research geologist Daniel Shawe, of Denver, Colorado, goes about finding the glittering metal in a much more practical way. Shawe has located an area in the southern Toquima Range of central Nevada near the town of Manhattan that promises a gold deposit potentially as rich as the Fortitude mineral deposit found several years ago. Located about 150 miles north of Manhattan, the Fortitude deposit reportedly has a reserve that will yield 2.4 million ounces of gold and 14 million ounces of silver, enough to rock an old prospector back on his heels. According to Shawe, significant amounts of gold and silver are present at the Manhattan-district site, along with abnormal amounts of arsenic, antimony, and mercury, held to be reliable clues to precious-metal deposits. Also, evidence suggests that buried intrusive rock the same age as that responsible for the Fortitude bonanza lies in the Manhattan belt. The Fortitude deposit is currently being commercially mined.

Yellowstone bison on the move. For the past five years, increasingly large numbers of bison have been migrating northward out of Yellowstone National Park during the winter, heading toward cattle rangeland in Montana. Approximately 500 shaggy beasts that make up the Lamar Valley herd have been following a plowed road out of the park near Undine Falls, a route they normally would not take if the road were not there, according to park official Ken Czarnowski. The migrating bison return in the spring.

Fearing the bison might carry brucellosis, a disease that infects cattle and causes cows to abort their calves, Montana officials allowed the hunting of bison outside park boundaries. This brought on a suit against the National Park Service by the New York–based Fund for Animals that opposed the hunting and held the Park Service responsible for protecting the bison.

Partly in response to the suit, and also because the bison originated in Yellowstone, the Park Service has launched an all-out campaign to keep the bison in Yellowstone this winter. Past efforts to turn back bison using wheeled vehicles and helicopters have met with little success, says Czarnowski, project director for containing the wayward herd. A 300-foot fence has been erected across a gap near Undine Falls, and a modified cattle guard has been installed in the road. Experimental techniques such as loud noises, rubber bullets, and bright lights at night are also being tried to discourage migration.

Historically, several bison have migrated out of the park every year. Czarnowski feels the current bison population in the park is at equilibrium, numbering 2,000–2,200 animals. Unlike other parks that manage bison, Yellowstone does not cull its herds by putting animals up for public auction, preferring to let nature determine the herd size. But the park lacks the wolves that would normally prey on the bison, and grizzly bears, though also bison predators, are not so effective. Consequently, the bison may soon seek another route out of the park, as the population continues to grow.

Poetic cowpunchers will round up their talents and head for Elko, Nevada, for the 1987 Cowboy Poetry Gathering this January, and you can too. First held in 1985, the gathering has expanded to include over two hundred rhyming cowpokes, reciting verse about life on the range yesterday and today. Traditional renderings on the adventures of rough and ready cowboys will be intermixed with modern plaints about topics like encroaching urban sprawl. Old-time cowboy music has been added to the agenda, along with Western movie classics and an exhibit of cowboy-related arts and crafts. In addition to the scheduled sessions for invited participants, there will be open sessions during which anyone may get up on stage and recite. The gathering runs January 29–31. Anyone wishing to attend can contact Tara McCarty, Cowboy Poetry Gathering, P.O. Box 888, Elko, Nevada 89801, (702) 738-7508 for further information.

COMB

Authorized Liquidator

FAMOUS MAKER
7 x 35 BINOCULARS

Look Into This Offer! Name brand 7 x 35 wide angle Binoculars at a **LOW liquidation price,** due to an inventory reduction. We can't print the famous name. Call us toll-free at 1-800-328-0609 and we'll tell you.

- 20/20 Designed for the Eyeglass Wearer.
- Flexomatic Rubber Eyecups Provide Maximum Comfort for Extended Use.
- 7 Power, 35mm Objectives.
- Fully Coated Optics. Height: 5⅛". Weight: 22.8 oz.
- Fingertip Control, Fast Center Focusing. European Body.
- 393 Ft. Field-Of-View at 1000 Yards.
- Nylon Carrying Case and Protective Lens Caps Included.

Mfr.'s Limited Lifetime Warranty.

Mfr. List Price ..... $~~89.50~~

Liquidation Priced At **$39**

Item H-1918-7078-165 Ship, handling: $4.00 ea.

Credit card customers can order by phone, 24 hours a day, 7 days a week. VISA MasterCard AMERICAN EXPRESS

Toll-Free: 1-800-328-0609

Sales outside the 48 contiguous states are subject to special conditions. Please call or write to inquire.

SEND TO: **Item H-1918**
C.O.M.B. Direct Marketing Corp.
1405 Xenium Lane N/Minneapolis, MN 55441-4494

Send ___ 7x35 Binocular(s) Item H-1918-7078-165 at $39 each plus $4 each for ship, handling. (Minnesota residents add 6% sales tax. Sorry, no C.O.D. orders.)

☐ My check or money order is enclosed. (No delays in processing orders paid by check.)

Charge: ☐ VISA® ☐ MasterCard® ☐ American Express®

Acct. No. _____ Exp. ___/___

PLEASE PRINT CLEARLY

Name _____

Address _____

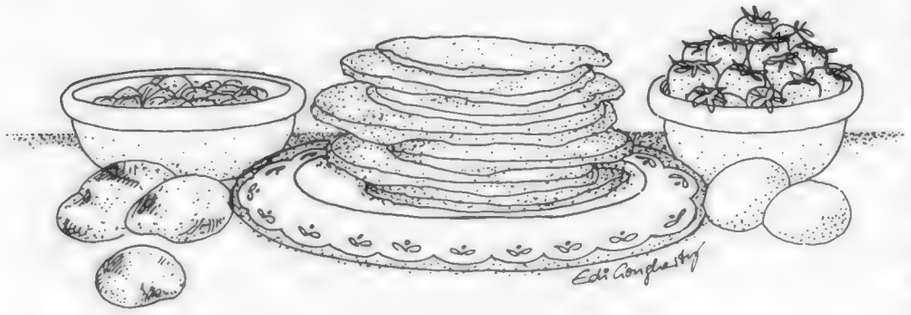
City _____

State _____ ZIP _____

Phone (___) _____

Sign Here _____

COMB COMB COMB



Taters, Papas, and Kartoffeln

by Stephen Lafer

Hannah, my grandmother, was a matriarch with formidable standards for cleanliness and good food. In the 1940s she made almost hourly tours through our house in the Los Angeles beach community of Santa Monica, looking for fugitive dust motes or, even worse, unfolded newspapers or unwashed coffee cups. In between her cleaning and inspection tours she somehow managed to cook meals that were the envy of my school chums.

Hannah brought her recipes from the Ukraine decades before, but in southern California she incorporated the flavors of her new environment. California blackberries and Oregon blueberries joined the apples and cherries in her blintzes. She discovered that chili powder, used judiciously, was an intriguing substitute for paprika in her savory chicken and onion stew, so that the stew ended up an unlikely but delicious mélange of Mexican and Ukrainian traditions. Her cooking was eclectic and inventive, a precursor of today's California cuisine.

Despite her spontaneity in buying and cooking food, Hannah was conservative in her approach to potato pancakes. She delighted in serving them with new fruits that she found in the supermarkets, but the pancakes themselves were sacrosanct. She felt strongly about this point. The potatoes had to be grated raw, combined with just the right amounts of egg, onion, parsley and nutmeg, and then fried into thin, crisp-edged cakes. She had quiet contempt for a mashed-potato version made by the mother of one of my classmates.

Living with Hannah, I assumed that there was only one true version of potato pancakes and that this truth had been pronounced once and forever in the far-off Ukraine. When I became old enough to eat at my friends' homes, I discovered that potato pancakes appeared in many guises right in my own neighborhood—in Irish, Bavarian, Mexican, and Jewish versions that added cheese, garlic, green pepper, or onions.

Potatoes are native to the Andes, where they were a staple in their original peanut-sized varieties. Shortly after the Spanish Conquest in 1532, potatoes (*papas*) also became commonplace in Mexico and were introduced in Europe during the latter part of the century. Germans were the first big potato (*Kartoffel*) eaters in Europe, and in 1581 a German recipe collection—*Ein Neu Kochbuch*—included a number of recipes for the still-exotic vegetable. Potatoes arrived in the American colonies in the early 1700s.

The tuber came to California from two directions: across the Mexican border from the south, and with westering Americans as they moved across the country. By the early 1900s, the potato pancake in its range of ethnic garb was a familiar part of California home cookery. The dish deserves its own special cookbook, but in the meantime I offer three of my favorite local recipes from an earlier time. The first is Hannah's:

Peel and finely hand-grate 2 lbs. potatoes (food processors will not achieve the right consistency or texture). Squeeze out the excess water. Mix grated potatoes with 2 T. flour, 1 finely grated onion, 2 well-beaten eggs, 1 t. salt, ½ t. pepper, 3 T. minced parsley, and ½ t. nutmeg. Heat several tablespoons each of butter and vegetable oil in a heavy frying pan, but do not let it smoke. Spoon in mixture so that thin pancakes about 2″ in diameter are formed. Fry until a deep golden brown and crisp-edged. Drain on paper and serve accompanied by sour cream and stewed apples or apricots, or fresh, sliced berries.

Mrs. Springer's Bavarian approach is different and delicious, even though Hannah would not approve of the mashed potatoes:

Peel, boil, and mash 2 lbs. potatoes. Mix in 2 well-beaten eggs, 2 cups grated Swiss or Cheddar cheese, ⅓ cup flour, ½ t. nutmeg, and 1 t. salt (less if using Cheddar cheese). Form into patties about 2″ in diameter and ½–¾″ thick. Coat lightly in flour and brown both sides in ½ cup hot oil. Drain on paper and serve with bacon slices and/or stewed apples.

Mrs. Lopez's recipe adds south-of-the-border zest:

Peel, boil, and mash 2 lbs. potatoes. Mix in 3 cloves of crushed garlic, ¼ cup diced, canned pimientos or canned, very mild chilis (hot chilis will overpower the other flavors), 3 well-beaten eggs, 1 t. salt, 1 t. pepper, 1 cup or more of crumbled farmer's cheese or its Mexican equivalent. Form into patties about 2″ in diameter and ½–¾″ thick. Coat lightly in flour and brown both sides in ½ cup hot oil. Drain on paper and serve with a good, thick tomato-and-onion sauce that is not piquant.

Stephen Lafer *of Benicia, California, writes books and articles on urban design, photography, and cooking, and has a special interest in California history and culture.*

Bed and Breakfast in Santa Fe!

From Southwestern adobe bungalows to restored Victorian mansions, Santa Fe's Bed and Breakfast inns offer a variety of settings and amenities suited to your budget and inclinations. All are located downtown and epitomize Southwestern hospitality and the gracious personalized attention of another era.

For a special stay, contact these inns directly, Santa Fe, NM 87501:

Preston House 106a Faithway St. 505-982-3465 6 rooms	El Paradero 220a W. Manhattan St. 505-988-1177 12 rooms
Grant Corner Inn 122a Grant Ave. 505-983-6678 13 rooms	Pueblo Bonito 138a W. Manhattan St. 505-984-8001 12 rooms

Members, New Mexico Bed & Breakfast Association

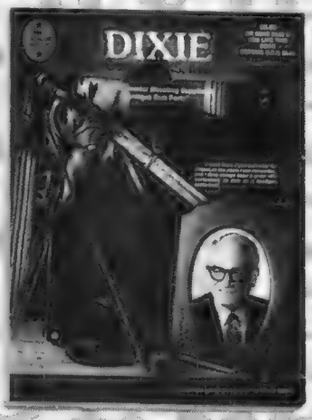
THE BRONZE SCULPTURE OF
REMINGTON
'Bronco Buster'

ONLY
$725
Includes tax and shipping
Height - 23"

This museum quality **FULL-SIZE** reproduction is cast in the 'lost-wax' method in pure bronze. It is then hand finished by skilled craftsmen for exceptional detail and patina. A solid Italian marble base with a brass nameplate completes this important collectors piece. This is a signed, limited edition of only 100.

CALL NOW
(714) 667-7494
You may pay by check. VISA/MC 15-day money back guarantee
Buy direct from foundry and save!
S & W Bronze Foundry

DIXIE
EXPERIENCE YESTERDAY, TODAY!
Send for Our New 1987 Catalog



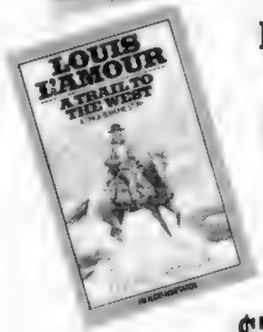
DIXIE GUN WORKS has been keeping the pioneer spirit alive for more than 30 years. As THE source for muzzleloading guns and supplies, original and reproduction parts, and authentic clothing, etc., for the blackpowder enthusiast, the NEW 1987 edition of the Dixie catalog is almost 600 pages including over 7,000 different items, and describing the largest selection of blackpowder guns and accessories in the world! Send $3.00 today—outside U.S.A. and C.O.D. $5.00...and relive yesterday's world, today.

DIXIE GUNWORKS, INC.
GUNPOWDER LANE,
UNION CITY, TN. 38261 Dept. 70

LOUIS L'AMOUR LIVE!
ON AUDIO CASSETTE.

Hear Louis L'Amour introduce action-packed stories from his famous Chick Bowdrie Series.
Each 60-minute tape begins with a ten-minute campfire talk by the author about frontier life and etiquette, followed by a multi-voiced, 50-minute dramatization (with a full array of sound effects) that's guaranteed fun listening!

The Living Voice of the Old West



LISTEN TO YOUR FAVORITE CHICK BOWDRIE SHORT STORIES!

Only
$7.95 each
$29.95 for the Set of Four

A BANTAM AUDIO PUBLISHING EXCLUSIVE

Yes! ORDER FORM BAS

Please rush me

Strange Pursuit	$7.95 ppd (2-16297
A Trail to the West	$7.95 ppd (2-16295
Where Buzzards Fly	$7.95 ppd (3-16303
South of Deadwood	$7.95 ppd (4-16311
Set of Four Tapes (save $1.85)	$29.95 ppd 08019 16329

I have enclosed a check money order for the full amount
Please charge my ($15 minimum)
MasterCard Visa American Express

Account #
Signature Expiration Date
Name
Address
City **State** **Zip**
Send order to: **Bantam Audio Publishing**
6 Commercial Street
Hicksville, NY 11802
Satisfaction Guaranteed

Authors...
LOOKING FOR A PUBLISHER?
Learn how to have your book published.

You are invited to send for a free illustrated guidebook which explains how your book can be published, promoted and marketed. Whether your subject is fiction, non-fiction or poetry, scientific, scholarly, specialized, (even controversial) this handsome 40-page brochure will show you how to arrange for prompt publication.

Unpublished authors, especially, will find this booklet valuable and informative. **For your free copy, write to: VANTAGE PRESS, Inc. Dept. Y-70 516 W. 34 St., New York, N.Y. 10001**

EDWARD S. CURTIS GALLERY

Quinault Female 1912

Originals printed before 1930

- photogravures
- goldtones
- silvers
- volumes
- portfolios
- appraisals

Museum & Gallery Exhibitions
OWN A PART OF THIS EXTRAORDINARY WORK
Kirk A. Rudy, Owner/Director
specializing in Curtis since 1972

For appointment please phone
390 Panoramic Highway
Mill Valley, CA 94941 (415) 383-1747

Western Books in Brief

These books may be purchased from your local bookstore.* AMERICAN WEST *does not sell them.

Laura Gilpin: An Enduring Grace *by Martha A. Sandweiss (Amon Carter Museum, Fort Worth, Texas, 1986; 339 pp., illus., biblio., notes, index, $75.00).*
Exquisitely reproduced in this oversize book, Laura Gilpin's luminous photographs reveal a lifelong fascination with the harsh landscape and people of the Southwest. Over 150 stunning images of Navajo and Pueblo Indians, breathtaking canyons, and still lifes illustrate Gilpin's mastery of photography, particularly in making platinum prints. Sandweiss's sympathetic text tells the story of the woman behind the camera, from her first attempts at photography in the early 1900s to her critical and financial success in the 1970s. Gilpin's work chronicling the changes and ongoing traditions of the Navajo people over the years serves not only as a significant artistic statement, but also as an important contribution to the history of the Southwest.

Little Crow: Spokesman for the Sioux *by Gary Clayton Anderson (Minnesota Historical Society Press, St. Paul, 1986; 248 pp., illus., maps, notes, biblio., index, cloth $19.95, paper $10.95).*
The traditional Indian lifestyle was already well on its way out for the Dakota Sioux when Little Crow became chief of his band. Anderson's thorough, unbiased biography of the great Sioux leader conveys the conflict Little Crow experienced as he tried to mediate between the world of his people and that of the white man. Politically acute, Little Crow nevertheless failed in his attempts to unite the two disparate worlds, the Dakota War of 1862 and his tragic death signifying his defeat.

Roadside History of Arizona *by Marshall Trimble (Mountain Press Publishing Company, Missoula, Montana, 1986; 494 pp., illus., biblio., index, cloth $24.95, paper $14.95).*
Saunter down the streets of Tombstone and imagine the gunplay at the O.K. Corral or hunt for gold with Captain Joe Walker in Prescott as this intriguing history of Arizona guides you along the highway. The stories behind ancient Indian cliff dwellings, abandoned mines, and Spanish presidios add historical accents to dramatic landscapes ranging from saguaro cactus to Ponderosa pine. Interesting and humorous anecdotes about the origins of place names like Why, Arizona, and other little-known tidbits make for fun, informed touring through the Grand Canyon state.

Forty Years in the Wilderness: Impressions of Nevada, 1940–1980 *by James W. Hulse (University of Nevada Press, Reno, 1986; 157 pp., illus., biblio., index, paper $9.95).*
Hulse's stimulating interpretation of contemporary Nevada encompasses the state's social, economic, and natural history, addressing what he perceives as the area's positive and negative aspects. Discussing the mining and ranching industries, the struggle for water in an arid land, and the drawbacks of playing host to operations such as gambling, Hulse praises the gritty frontier spirit of native Nevadans while decrying what he sees as an erosion of morals. Hulse suggests that we measure the economic importance of gambling against that industry's contributions to educational, social, and cultural progress.

Songs of the Cowboy *by Don Edwards, illus. by Bob Moline (Sevenshoux Publishing, Weatherford, Texas, 1986; 69 pp. with cassette tape, paper $15.00).*
Don Edwards has collected and recorded twenty Old West cowboy songs and added three original songs of his own to this cassette tape and songbook compilation. Listeners can read along in the old-style songbook as Edwards sings rousing ballads such as "The Glory Trail," "Tying Knots in the Devil's Tail," "The Zebra Dun," and "Little Joe the Wrangler," accompanied by acoustic guitar. Edwards also gives background material on many of the songs and explains aspects of cowboy lore. Complemented by Moline's fine drawings, the book and tape preserve an important part of Western heritage.

Prairie Women: Images in American and Canadian Fiction *by Carol Fairbanks (Yale University Press, New Haven, Connecticut, 1986; 312 pp., illus., biblio., index, $22.00).*
In *Prairie Women,* Fairbanks disputes the negative portrayal of American and Canadian women pioneers' experiences in many books by male writers and historians. Passages from works by authors such as Willa Cather, Laura Ingalls Wilder, and Margaret Laurence reveal women pioneer characters who exult in the beauty and freedom of the prairies, optimistic about their future in a new land. Rather than regretting their fate, most women worked

The Custer Legend

THE CUSTER STORY
The Life and Intimate Letters of
General George A. Custer
and His Wife Elizabeth
Edited by Marguerite Merington

"The letters provide a rare and unusual contribution to America's military and social history—a wife's-eye view of war and soldiering, and a soldier's on-the-spot confidences to his wife."—*Saturday Review*. Illustrated, 352 pages. **$9.95**

LIFE IN CUSTER'S CAVALRY
Diaries and Letters of Albert
and Jennie Barnitz, 1867–1868
Edited by Robert M. Utley

He was a handsome cavalry hero of the Civil War, she one of Cleveland's most eligible beauties. At Fort Riley, Kansas, the Barnitzes joined Albert's old commander, Gen. George A. Custer. Their first-hand narrative of life in Custer's cavalry is highly literate and graphic. Illustrated, 316 pages. **$7.95**

FIRST SCALP FOR CUSTER
The Skirmish at Warbonnet Creek
By Paul L. Hedren
Introduction by Don Russell

"With a fine sense of location, atmosphere, and historical perspective, Paul Hedren has chronicled the marches and countermarches of the 'Dandy' Fifth Cavalry against the Cheyennes that led up to the skirmish on Warbonnet Creek, and then he has evaluated the significance of the campaign."—*Western Historical Quarterly*. Illustrated, 107 pages. **$5.95**

Other Custer paperbacks available

MY LIFE ON THE PLAINS, by Gen. George A. Custer, $10.95
THE CUSTER MYTH: A SOURCE BOOK OF CUSTERIANA, by W. A Graham, $14.95
WITH CUSTER'S CAVALRY, by Katherine Gibson Fougera, $7.95
CUSTER'S GOLD, by Donald Jackson, $4.95
CUSTER'S FALL: THE INDIAN SIDE OF THE STORY, by David Humphreys Miller, $7.95
CUSTER: THE LIFE OF GENERAL GEORGE ARMSTRONG CUSTER, by Jay Monaghan, $10.95
THE BATTLE OF THE LITTLE BIG HORN, by Mari Sandoz, $4.50

Cow-Punchin' Classics

TRAIL DUST AND SADDLE LEATHER
By Jo Mora
Illustrations by the author

"*Trail Dust and Saddle Leather* is the best thing in 25 years on the American cowboy and the tools of his trade It is a comprehensive study of the craft, and the illustrations are the best which have ever been published."—*The New York Times*. Illustrated, 256 pages. **$7.95**

MISTER, YOU GOT YOURSELF A HORSE
Tales of Old-Time Horse Trading
Edited and with an introduction by
Roger L. Welsch

"Anyone with a love for horses, the judging of horseflesh, and an appreciation for the history of man's long association with the horse will like this book."—*Journal of the West*. "This collection of horse-trading tales is a wonderful chunk of Americana, full of sly humor."—*Utah Historical Quarterly*. 219 pages. **$6.95**

MAN, BEAST, AND DUST
The Story of Rodeo
By Clifford P. Westermeier

Here in one comprehensive volume is the colorful and vital story of rodeo. Westermeier takes us from the time of the open range and cattle drives to modern-day rodeos in places from Pecos City and Cheyenne to South America and Australia. Illustrated, 468 pages **$10.95**

Available at bookstores or from

BISON BOOKS
UNIVERSITY OF NEBRASKA PRESS
901 N 17TH / LINCOLN 68588-0520

alongside their husbands and family, sharing in the adventurous spirit exhibited by their menfolk.

A History of the Navajos: The Reservation Years *by Garrick Bailey and Roberta Glenn Bailey (School of American Research Press, Santa Fe, New Mexico, 1986; 376 pp., illus., appendices, notes, biblio., index, $30.00).*
The Baileys address the cultural resiliency of the Navajos, examining how they have managed to preserve their tribal integrity to an extent unequalled by other American Indian tribes. Looking at changes in their economy, clothing, architecture, crafts, religion, and isolation, the authors skillfully describe how the Navajos have adapted and become the most affluent Indian tribe today. Historic and modern black-and-white photographs illustrate the gradual changes detailed in the text.

The Arts of the North American Indian: Native Traditions in Evolution, *ed. by Edwin L. Wade (Hudson Hills Press, New York, 1986; 324 pp., illus., glossary, biblio., index, $50.00).*
Gorgeously reproduced color photographs of American Indian art, along with many black-and-white photos, illustrate this excellent work documenting that art through the ages. The quality, aesthetics, meaning, and tradition of American Indian art are thoroughly discussed by various art authorities, along with the current controversy over whether Indian artists should adhere to tribal values. The works depicted include striking contemporary paintings, eighteenth century carvings, and intricately designed modern and traditional weavings, pottery, and basketry.

The Henry's Fork *by Charles E. Brooks (Nick Lyons Books/Winchester Press, Piscataway, New Jersey, 1986; 224 pp., illus., maps, appendices, biblio., index, $24.95).*
A devoted fisherman, Brooks esteems Henry's Fork of the Snake River in Idaho as the country's finest trout river. In this engaging story of Henry's Fork and its history, Brooks takes the reader on a journey down through the trout-rich calms and rapids, intermixing expert fishing advice with tales about the river's namesake fur-trapper Andrew Henry, John Colter, local Indians, and others who traveled, trapped, or lived along its banks. An appendix listing all the area's major aquatic insects and local fly imitations is a boon to the fly-fishermen who read this well-told tribute to a magnificent river.

Four Fighters of Lincoln County *by Robert M. Utley (University of New Mexico Press, Albuquerque, 1986; 130 pp., illus., maps, notes, index, $19.95).*
Utley profiles Alexander McSween, Billy the Kid, Colonel Nathan A. M. Dudley, and governor Lew Wallace, who each played a role in the New Mexico battle for economic and political control during the late 1870s known as the Lincoln County War. Utley's in-depth look at their actions paints a fascinating picture of the conflict that arose between rival groups and their gangs of gunfighters. Drawing upon interviews with surviving family members and upon archival materials, he creates order out of the confusing incidents and offers a lively, fast-paced account for history buffs and the general reader.

A Field Guide to Mammal Tracking in Western America *by James Halfpenny, illus. by Elizabeth Biesiot (Johnson Books, Boulder, Colorado, 1986; 160 pp., illus., index, paper $11.95).*
Halfpenny's handy, well-organized guide is ideal for the hiker or naturalist interested in deciphering the puzzling mix of paw prints crisscrossing a trail. Concise descriptions of the basic terms and techniques used in tracking, along with information on animals belonging to the rabbit, dog, cat, bear, and other families, enable even the novice tracker to identify tracks throughout the western United

From Yesterday's Cowboy To Today's Cowboy

The Legend Lives . . .

The 13th catalog is available from *The Edward H. Bohlin Company.* We offer you the ultimate in custom leather, gold and sterling silver goods. Whether you're looking for that special hand tooled belt and sterling silver buckle with a matching hatband, or a hand built saddle draped with silver and gold, look to Bohlin. *The Bohlin Company* has meant custom made quality for over 65 years. It's no wonder that more than 95% of all the famous movie cowboys rode off on a *Bohlin* saddle.

8552 Katy Freeway Suite 320 Houston, Texas 77024

EDWARD H. BOHLIN CUSTOM LEATHER & SILVERWORKS

Clip this coupon and send in your $15.00 for your 48 page color catalogue. Upon placing your first order, you will receive *$50.00 off* an order of $250.00 or more.

Send Coupon To:
Edward H. Bohlin
8552 Katy Freeway
Suite 320
Houston, Texas 77024
(713) 973-8818

Name _____

Address _____

_____

Please rush me _____ Catalogues @ $15.00 each

TOTAL _____

Checks and Money Orders Accepted

SAM WELLER'S

ZION BOOK STORE

Specializing in
WESTERN
AMERICANA
since 1929

"If there is a book you want, any book, ask us about it."

SAM WELLER'S ZION BOOK STORE
254 South Main
Salt Lake City, UT 84101
(801) 328-2586

WESTERN TRADING POST®

Curl up with something soft and warm this Winter...

Blankets, including; Colorful Pendletons, Hudsons Bay 4, 6 & 8 point, Bed, Trapper & Saddle blankets. Also, Navajo design wool rugs, Eagle design bed throws, and much more!

Send for your FREE STORE CATALOG

[Mailing Address]
P. O. Box 9070 AW
Denver, CO. 80209-0070
(303)777-7750

[Store Location]
32 Broadway
Denver, CO.

DON EDWARDS
Songs of the Cowboy

This unique book/tape combination is the result of the tremendous response to Don's show, "West of Yesterday—The Cowboy Campfire Concert." The book is styled after the old song books printed from the 1880s to the 1930s by cowboy singers and old-time ballad hunters.

The book contains over 20 songs, including: "Little Joe the Wrangler," "The Zebra Dunn," "When the Work's All Done This Fall," "Cowpoke," and "The Master's Call," plus two of Don's original songs written especially for this historical project with a brief history of each. Several poems are also included, and the book comes beautifully illustrated, including the cover art, by Bob Moline, one of the country's top cowboy and Indian artists.

The double album, twin-pack cassette recording brings all these great songs to life as only Don can do in his simple, yet authentic, style of the cowboy and his guitar.

Because of the uniqueness and historical value of this book/tape set, SEVENSHOUX RECORDS is offering a special, signed-and-numbered, collector's edition which will be limited to only 250 copies. The lowest numbers will be shipped first, so ORDER NOW!

THERE WILL BE NO MORE.

Note: Unsigned and unnumbered sets will be available while quantities last.

***Songs of the Cowboy*, limited, signed-and-numbered edition . . . . . $25.00 each**
***Songs of the Cowboy*, unsigned, unnumbered book/tape set . . . . . $15.00 each**

Send check or M.O. to:

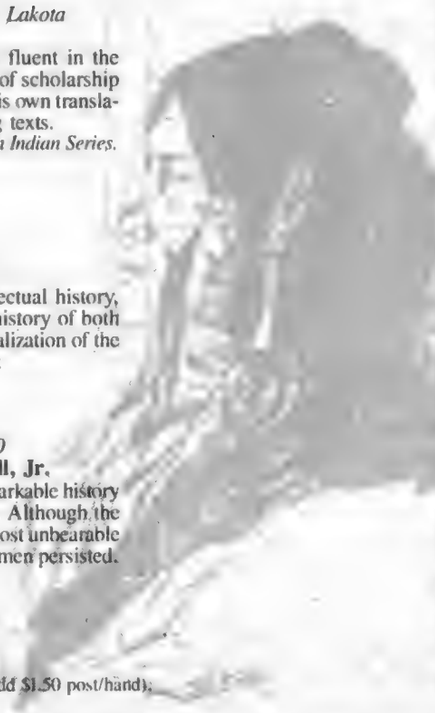
SEVENSHOUX RECORDS
Rt. 4, Box 92-05
Weatherford, Texas 76086

BEST OF THE WEST - FROM OKLAHOMA

SACRED LANGUAGE
The Nature of Supernatural Discourse in Lakota
By William K. Powers
Powers, one of the rare linguists who is fluent in the language he discusses, brings a high level of scholarship to both description and analysis, offering his own translations and exegeses of Lakota sacred song texts.
Volume 179 in The Civilization of the American Indian Series.
23 photos. **$24.95**

SCIENCE ENCOUNTERS THE INDIAN, 1820-1880
The Early Years of American Ethnology
By Robert E. Bieder
"A signifcant contribution to U. S. intellectual history, American Indian imagery, and the early history of both American anthropology and the professionalization of the social sciences."—*Robert F. Berkhofer, Jr.*
12 illus. **$19.95**

MINING THE SUMMIT
Colorado's Ten Mile District, 1860-1960
By Stanley Dempsey and James E. Fell, Jr.
A fascinating book about an area with a remarkable history that was a microcosm of the mining West. Although the miners and their families worked under almost unbearable conditions, these unshakeable men and women persisted.
33 illus., 2 maps. **$19.95**



CLOSING THE FRONTIER
Radical Response in Oklahoma, 1889-1923
By John Thompson
The author gives a fascinating account of the manifestations of populism, socialism, and neopopulism, including vivid portraits of radical leaders and those who followed them in the rise and fall of early-twentieth-century radicalism in Oklahoma. 10 illus., 5 maps. **$18.95**

HISTORICAL ATLAS OF OKLAHOMA
Third Edition
Updated from the 1980 Census
By John W. Morris, Charles R. Goins, and Edwin C. McReynolds
This updated edition includes new maps showing the growth in population centers in all parts of the state and the changes in congressional and judicial districts, Indian populations, and other information. "Extremely useful to both state history and national historians."—*Journal of American History.* 83 color and b & w maps.
$24.95 Cloth; **$14.95** Paper

HISTORICAL ATLAS OF ARIZONA
Second Edition
Updated from the 1980 Census
By Henry P. Walker and Don Bufkin
Widely praised by reviewers when the first edition was published, this important historical reference reflects new county boundaries, changes in Indian populations and congressional districts, and other new information. "An excellent example of how maps can be as useful as prose" —*Arizona and the West.* 71 maps.
$24.95 Cloth; **$13.95** Paper

Write for free catalog.
From your bookseller, or order books direct (add $1.50 post/hand):

Dept. 97X 1005 Asp Ave. Norman, OK 73019

University of Oklahoma Press

States and Canada, including Alaska. Detailed drawings in color and black and white by Biesiot add to the pleasure of using this helpful book.

Carl Oscar Borg and the Magic Region: Artist of the American West *by Helen Laird (Gibbs M. Smith, Inc., Layton, Utah, 1986; 288 pp., illus., notes, index, $32.95).*
Forty color plates showing scenes of the people and landscape of the West by Swedish-born painter Carl Oscar Borg complement Laird's interesting biography of the talented artist. Laird tells how Borg also gained fame as a set designer for early color movies in the 1920s and reveals the loneliness that permeated Borg's life, a loneliness that can be glimpsed in his eloquent paintings of wide-open Western mesas and plains.

Lawmen and Robbers *by Carl W. Breihan (The Caxton Printers, Ltd., Caldwell, Idaho, 1986; 143 pp., illus., biblio., paper $14.95).*
Breihan describes the wild escapades of the badmen and lawmen who operated in the unruly West in this adventure-filled book. Profiles of Butch Cassidy and his gang, of Black Bart the stagecoach robber, of Burton Mossman the first captain of the Arizona Rangers, among others, recall the days of gunslinging bandits and hard-riding sheriffs, who sometimes worked on both sides of the law. Historical photographs add to the exciting tales of a time when a man's skill with his six-gun could determine whether he lived or died.

Arctic Dreams: Imagination and Desire in a Northern Landscape *by Barry Lopez (Charles Scribner's Sons, New York, 1986; 494 pp., maps, notes, appendices, biblio., index, $22.95).*
The vast reaches of the Far North, with their overwhelming expanse of ice, and the hardy animals and people that populate the region are presented through Lopez's poetic eyes. Intermixed with marvelously detailed observations of the natural and human history of the arctic is Lopez's concern for the future of this inhospitable yet fragile ecosystem at the hands of energy-hungry modern man. Lopez's eloquent tales of polar bears, early explorers, and Eskimos revolve around the power that the unspoiled land exerts on the imagination, and how we evaluate that land according to our desire to use it.

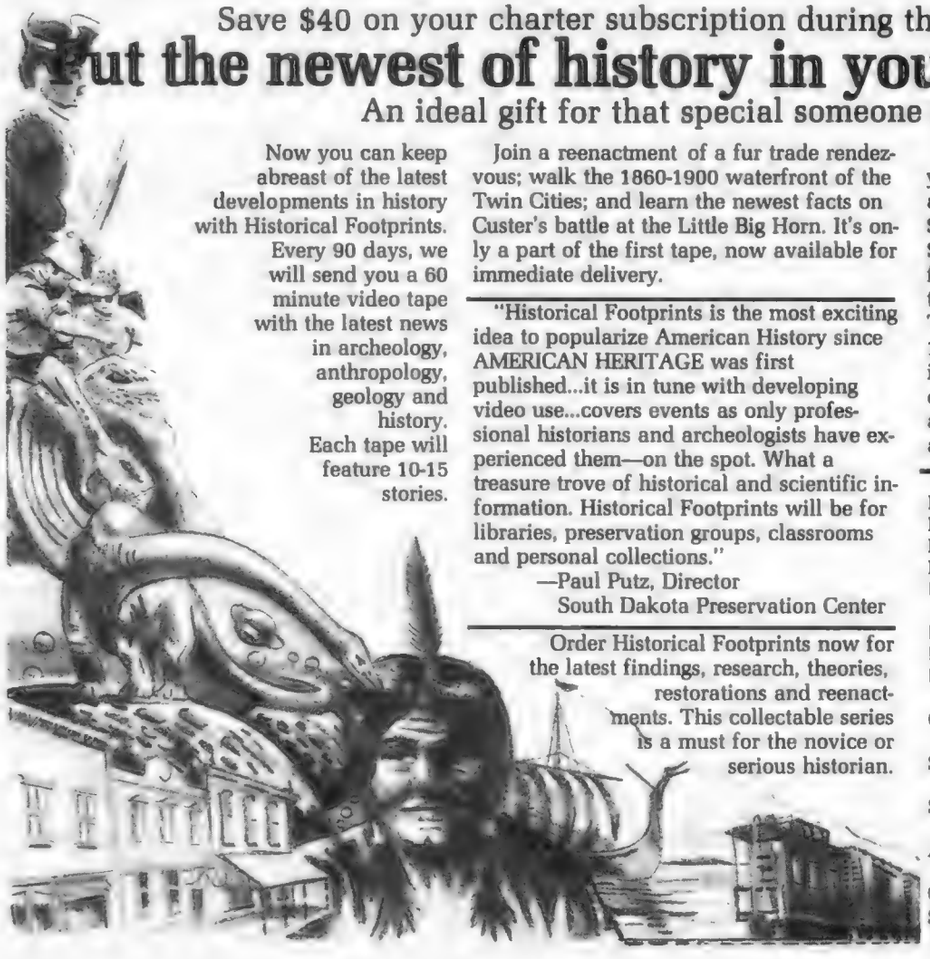
Images From the Southwest *by Marc Gaede, essay by David Lavender (Northland Press, Flagstaff, Arizona, 1986; 100 pp., illus., paper $19.95).*
Stunning, wonderfully executed black-and-white photographs of the Southwest by Gaede reveal a deep empathy and respect for the land and its inhabitants. Lavender's essay extolling the beauty of the undeveloped land complements the images of majestic mesas and canyons, historic buildings, and people; together they urge Westerners to preserve the dramatic landscapes that stretch across Utah, Colorado, Arizona, and New Mexico.

America's Greatest Walks: A Traveler's Guide to 100 Scenic Adventures *by Gary Yanker and Carol Tarlow (Addison-Wesley Publishing Company, Inc., Reading, Massachusetts, 1986; 285 pp., illus., maps, paper $10.95).*
Avid proponents of walking, Yanker and Tarlow gathered together 100 walks throughout the cities, beaches, and wilderness of the West and other parts of the country. The authors point out the special sights and surroundings found on each walk, be it through a cozy coastal town in California, the awesome Grand Canyon, or around a sparkling Texas lake. Excellent directions and handy maps keep one on the proper route, and historical tidbits about past events and inhabitants enliven the walks. Each walk is rated for difficulty and includes warnings of possible hazards, so that every walker can enjoy a relaxed, peaceful trek.

Save $40 on your charter subscription during this introductory offer

Put the newest of history in your study or den

An ideal gift for that special someone or yourself



Now you can keep abreast of the latest developments in history with Historical Footprints. Every 90 days, we will send you a 60 minute video tape with the latest news in archeology, anthropology, geology and history. Each tape will feature 10-15 stories.

Join a reenactment of a fur trade rendezvous; walk the 1860-1900 waterfront of the Twin Cities; and learn the newest facts on Custer's battle at the Little Big Horn. It's only a part of the first tape, now available for immediate delivery.

"Historical Footprints is the most exciting idea to popularize American History since AMERICAN HERITAGE was first published...it is in tune with developing video use...covers events as only professional historians and archeologists have experienced them—on the spot. What a treasure trove of historical and scientific information. Historical Footprints will be for libraries, preservation groups, classrooms and personal collections."
—Paul Putz, Director
South Dakota Preservation Center

Order Historical Footprints now for the latest findings, research, theories, restorations and reenactments. This collectable series is a must for the novice or serious historian.

This collectable series, of four tapes each year, is available at a special introductory annual subscription of $119.80 (a savings of $40), or single copies at $34.95, a savings of $5.00. Postage and handling included. Refund for unused portion of annual subscription if cancelled at anytime.
To order, call toll free 1-800-835-2246, ext. 448; in Kansas, 1-800-362-2421; or use coupon. Visa and MasterCard accepted.

Historical Footprints

Historical Footprints
Dept. 870/1
Box 694
Lead, South Dakota 57754

☐ Annual subscription (four 60 minute tapes at $119.80)
☐ Send Vol. 1, No. 1 tape at $34.95
☐ VHS ☐ Beta
☐ Check enclosed ☐ Visa ☐ MasterCard

Card No. _____ Expires _____

Signature _____

Send to _____

Address _____

City _____ State ____ Zip _____

South Dakota residents, add 4% sales tax.
(Please photocopy coupons for additional orders)

HF87-101

Coming soon in
American West

COURTESY GOLDEN GATE BRIDGE, HIGHWAY AND TRANSPORTATION DISTRICT

Join us in celebrating the **fiftieth anniversary** of San Francisco's beautiful, inspiring bridge across **the Golden Gate.**

Our March/April issue brings you our **semiannual Western Travel Calendar** suggesting all kinds of fascinating activities, interesting to Western stay-at-homes as well as travelers.

Pulitzer-prize winner N. Scott Momaday returns to AMERICAN WEST with an article about Everett Ruess, the young adventurer-writer who mysteriously disappeared in the Utah desert more than fifty years ago.

Shades of **Tim Finnegan** and his wake! Enjoy the rollicking story out of a Colorado mining town about **a happy tippler** and the "Pluggers' Union."

ALONG THE SANTA FE TRAIL

PHOTOGRAPHS BY JOAN MYERS
ESSAY BY MARC SIMMONS

The Santa Fe Trail was one of the most important overland trade routes in the nineteenth century, playing a large role in westward expansion for nearly sixty years. From 1822 to 1880, it carried traders, army troops, and pioneers west from Missouri. Haunting, evocative photographs depicting the landmarks and the vast, empty space of the trail complement this engaging exploration of the trail's romantic legend. Not just another history of the trail, the book juxtaposes present-day visions and historical references drawn from diaries, journals, and newspaper accounts to give history a personal dimension.
53 duotones C: $39.95 P: $19.95

ARROW ROCK, MISSOURI
When William Becknell returned here after his first trip across the Trail, he split open his saddle bags and let the Mexican coins tumble into these stone gutters.

At bookstores or write Dept. AMWE

UNIVERSITY OF NEW MEXICO PRESS
ALBUQUERQUE, NEW MEXICO 87131

Exploration & Mapping of the American West

Selected Essays
Occasional Paper No. 1

Edited by Donna P. Koepp

Map and Geography Round Table
American Library Association

SPECULUM ORBIS PRESS CHICAGO
207 West Superior, Chicago, Illinois 60610
1986 $18.95 ISBN No. 0-932757-01-4

ESSAYS BY

Kenneth Nebenzahl	*Charles A. Seavey*
Robert S. Martin	*Robert W. Karrow, Jr.*
Frank N. Schubert	*Norman J.W. Thrower*
James A. Coombs	*John B. Garver, Jr.*

Grand Prize. Steven Fuller, Yellowstone National Park, Wyoming. Fuller used a Nikon camera loaded with Kodachrome film for this frosty prize-winning shot. He altered the apparent distance between the bison and the grass by using an 18mm lens and taking the photo from nearly ground level. The bison is actually much closer than it appears.

As Grand-Prize Winner of our 1986 photo contest, Steven Fuller receives a Pentax 645 camera, equipped with an 80–160 zoom lens and a 120 film back, valued at $2,500.

The Winners

AMERICAN WEST-Pentax 1986 Photo Contest

We are proud to announce the winners of our AMERICAN WEST–Pentax 1986 Celebrate the West photo contest. As grand-prize winner, Steven Fuller of Yellowstone National Park, Wyoming, receives a Pentax 645 camera. To photograph this scene of heavily frosted grass and a bison in a riverbed, Fuller braved subzero autumn temperatures in the park.

A Wyoming resident for fourteen years, Fuller works year-round in the park, particularly enjoying the peace and quiet to be found there in the winter months. He considers his photography a serious hobby, though he has done some commercial work. Fuller seeks animated landscapes and strives to compose photos in which the animal adds to people's perception of the landscape. Linda Fry Poverman, a professional photographer who helped judge our fourth annual photo contest, says she was "struck by how thoughtful and provoking the photograph is, revealing the photographer's thought process."

Bob Lindquist, district sales manager for Pentax Corporation and a photographer, also helped judge our contest, along with members of our editorial and art staff. They were impressed by the tremendous response this year's contest generated, in volume and in quality. We heartily thank all who participated and made our task of selecting a grand-prize winner and four $100 cash prize winners so difficult and rewarding.

Richard Stillwell, Glenrock, Wyoming: $100 cash prize winner. This action photo was taken at the Wyoming State Fair Rodeo with a Canon AE-1 using Ektachrome 200 film and a 75–200 zoom lens.

A total of 440 people submitted a grand sum of 1,949 photographs to our 1986 AMERICAN WEST–Pentax photo contest. From those 1,949 entries, 121 photographs by sixty-one finalists were selected for final judging.

Rick Harrison, Bozeman, Montana: $100 cash prize winner. This snowy picture was shot at a nearby ranch using a Kowa Super 66 camera fitted with a 150mm lens and loaded with Vericolor III Type S film.

Steven Fuller, Yellowstone Park, Wyoming: $100 cash prize winner. Fuller used an 18mm lens on a Nikon camera loaded with Kodachrome film to capture this wintery image of a frost-covered stalk of grass and bison in Yellowstone.

Elisabeth Seley, New York, New York: $100 cash prize winner. A Nikon FM camera and Kodacolor 100 film were used to record this Sand Springs, Montana, scene.

PHOTO BY JIM CHENOWETH

WESTERN RODEO SAMPLER FOR 1987

NORTH CENTRAL

Iowa, Kansas, Minnesota, Missouri, Nebraska, North Dakota, Saskatchewan, South Dakota

Fort Hays State Rodeo and Hays Days; Hays, Kansas; (913) 628-4366. ***April 24–26***

IPRA Rodeo; Zimmerman, Minnesota; (612) 856-2297. ***May 23–24*** *(tentative)*

Memorial Weekend Rodeo; Cherokee, Iowa; (712) 225-6414. ***May 23–25***

Roughriders Rodeo; St. Onge, South Dakota; (605) 578-1655. ***June 20–21***

Rough Riders Nightly Rodeo; North Platte, Nebraska; (308) 534-3410. ***June 24–Aug. 16***

Mandan Jaycee Rodeo Days; Mandan, North Dakota; (701) 663-5977. ***July 2–4***

PRCA Rodeo; Hawley, Minnesota; (218) 483-3306. ***July 17–18***

Corn Palace Stampede Rodeo; Mitchell, South Dakota; (605) 996-5567. ***July 17–19***

Nebraska's Big Rodeo; Burwell; (308) 346-4408. ***July 23–25***

Dacotah Stampede Rodeo; Aberdeen, South Dakota; (605) 225-2860. ***July 25–26***

North Dakota Prison Rodeo; Bismarck; (701) 221-6100. ***July 25–26***

PRCA Rodeo; Dodge City, Kansas; (316) 227-8500. ***July 29–Aug. 1***

Champions' Ride Rodeo; Sentinel Butte, North Dakota; (701) 872-3745. ***Aug. 2***

Iowa Championship Rodeo; Sidney; (712) 374-2695. ***Aug. 5–9***

Bootheel Rodeo; Sikeston, Missouri; (314) 471-2498. ***Aug. 6–9***

Interstate Fair and Rodeo; Coffeyville, Kansas; (316) 251-2550. ***Aug. 10–15***

Tri-State Rodeo; Fort Madison, Iowa; (319) 372-2550. ***Sept. 11–13***

American Royal Livestock, Horse Show & Rodeo; Kansas City, Missouri; (816) 221-9800. ***Nov. 8–14***

PRA Rodeo; Regina, Saskatchewan, Canada; (403) 250-7440. ***Dec. 1–5***

SOUTH CENTRAL

Arkansas, Louisiana, Oklahoma, Texas

International Finals Rodeo; Tulsa, Oklahoma; (405) 238-6488. ***Jan. 15–18***

Southwestern Exposition Fat Stock Show & Rodeo; Fort Worth, Texas; (817) 332-7361. ***Jan. 28–Feb. 8***

Southwest Livestock Show & Rodeo; El Paso, Texas; (915) 532-1401. ***Feb. 6–14***

Louisiana State University Open Livestock Show and Rodeo; Baton Rouge; (504) 383-1404. ***Feb. 19–22***

World Rodeo; Oklahoma City, Oklahoma; (405) 232-8871. ***Feb. 25–27***

Old Fort Days Rodeo; Fort Smith, Arkansas; (501) 783-6118. ***May 25–30***

Will Rogers Stampede Rodeo; Claremore, Oklahoma; (918) 341-2818. ***June 18–20***

Texas Cowboy Reunion; Stamford, Texas; (915) 773-2411. ***July 1–4***

Old Santa Fe Days Rodeo; Shawnee, Oklahoma; (405) 273-6092. ***July 9–11***

Lonoke County Fair and Livestock Show Rodeo; Lonoke, Arkansas; (501) 676-6218. ***Sept. 18–19*** *(tentative)*

Arkansas State Fair and Livestock Show Rodeo; Little Rock; (501) 372-8341. ***Oct. 7–10***

ROCKY MOUNTAIN

Alberta, Colorado, Idaho, Montana, New Mexico, Wyoming

Pocatello Frontier Rodeo; Pocatello, Idaho; (208) 254-3456. ***Mar. 18–21***

The Ralph Edwards Fiesta and Rodeo; Truth or Consequences, New Mexico; (505) 894-3536. ***May 1–3***

Bucking Horse Sale Rodeo; Miles City, Montana; (406) 232-2890. ***May 15–17***

Old Timers Rodeo; Loveland, Colorado; (303) 532-4512. ***June 19–21***

Cody Stampede Celebration; Cody, Wyoming; (307) 587-2297. ***July 2–4***

Calgary Stampede; Calgary, Alberta, Canada; (403) 250-7440. ***July 3–12***

Vigilante Rodeo; Butte, Montana; (406) 494-3002. ***July 10–11*** *(tentative)*

Wild Horse Stampede: Wolf Point, Montana; (406) 653-2012. ***July 10–12***

Snake River Stampede; Nampa, Idaho; (208) 466-8497. ***July 14–18***

Ride & Tie Rodeo; Craig, Colorado; (303) 824-9496. ***July 17–18***

Little Beaver Roundup and Rodeo; Dulce, New Mexico; (505) 759-3410. ***July 17–19***

Cheyenne Frontier Days Rodeo and Celebration; Cheyenne, Wyoming; (307) 638-3388. ***July 17–26***

Central Wyoming Fair and Rodeo; Casper; (307) 234-5311. ***July 28–Aug. 1***

Pikes Peak or Bust Rodeo; Colorado Springs, Colorado; (303) 635-1551. ***Aug. 5–8***

War Bonnet Roundup; Idaho Falls, Idaho; (208) 522-5962. ***Aug. 6–8***

New Mexico State Fair Rodeo; Albuquerque; (800) 321-6979. ***Sept. 4–20***

SOUTHWEST

Arizona, Nevada, Utah

Silver Spur Rodeo; Yuma, Arizona; (602) 783-3641. ***Feb. 6–8***
La Fiesta De Los Vaqueros; Tucson, Arizona; (602) 792-2283. ***Feb. 26–Mar. 1***
Color Country Rodeo; Rubys Inn, Utah; (801) 834-5341. ***June–every Wed., Fri., Sat.***
Reno Rodeo; Reno, Nevada; (702) 329-3877. ***June 19–28***
Dinosaur Roundup; Vernal, Utah; (801) 789-1352. ***July 9–11***
Tri County Fair & Winnemucca Rodeo; Winnemucca, Nevada; (702) 623-2225. ***Sept. 4–5 (tentative)***
Rocky Mountain Rodeo Association Finals; Salt Lake City, Utah; (801) 298-7972. ***Sept. 11–12***
Pahrump Harvest Festival and PRCA Rodeo; Pahrump, Nevada; (702) 727-5800. ***Sept. 19–20***
Andy Devine Days; Kingman, Arizona; (602) 753-6106. ***Oct. 3–4***

FAR WEST

Alaska, British Columbia, California, Hawaii, Oregon, Washington

Great Waikoloa Rodeo Horse Races; Waikoloa, Hawaii; (808) 883-9335. ***Feb. 14–15***
Prince Kuhio Rodeo; Princeville, Kauai, Hawaii; (808) 826-6777. ***Mar. 22***
PRA Rodeo; Ashcroft, British Columbia, Canada; (403) 250-7440. ***May 9–10***
Western Week in Honokaa; Hawaii; (808) 775-0345. ***May 17–25***
World's Fastest Rodeo; Livermore, California; (415) 443-9220. ***June 13–14***
San Benito County Rodeo; Hollister, California; (408) 628-3421. ***June 26–28***
Molalla Buckeroo; Molalla, Oregon; (503) 829-2301. ***July 2–4***
Rodeo; Anchorage, Alaska; (907) 746-5322. ***July 3–5***
Crooked River Round-Up; Prineville, Oregon; (503) 447-6304. ***July 8–12***
Omak Stampede & Suicide Race; Omak, Washington; (509) 826-1983. ***Aug. 7–9***
Tanana Valley Fair Rodeo; Fairbanks, Alaska; (907) 746-5322. ***Aug. 8–9***
Ellensburg Rodeo & Kittitas County Fair; Ellensburg, Washington; (509) 925-3137. ***Sept. 4–7***
Rodeo Finals; Palmer, Alaska; (907) 746-5322. ***Sept. 5–7***
Pendleton Round-Up; Pendleton, Oregon; (503) 276-2553. ***Sept. 16–19***
Western Washington Fair Rodeo; Puyallup; (206) 845-1771. ***Sept. 21–26 (tentative)***
Frontier Days Rodeo; Canyon Country, California; (805) 252-4131. ***Oct. 1–4***

SONS OF THE PIONEERS

AUTHENTIC WESTERN MUSIC!

For more than 50 years the SONS OF THE PIONEERS have blazed the trail for Western Music around the world. Now you can relive those Saturday afternoons you spent listening to THE SONS OF THE PIONEERS as the crooned behind such cowboy legends as Roy Rogers and John Wayne with this special 50th Anniversary Celebration Collection, a two volume set of brand new recordings of old favorites like Tumbling Tumbleweeds, Cool Water, Don't Fence Me In, Red River Valley, Home On The Range, My Adobe Hacienda, Way Out There, Ghost Riders In The Sky, Cimarron (Roll On), Whoopie Ti Yi Yo, Carry Me Back To The Lone Prairie, San Antonio Rose, Wagon Wheels, Blue Shadows On The Trail, and many, many more. If you order now, you'll also receive with each set, at no extra cost, a 16 page commemorative photo album with lyrics to all the songs and a pictorial history of the group. Perfect for parties and barbecues. A must for the western collector.

A GREAT GIFT IDEA!

DETACH AND MAIL TODAY!

To: Texas Pioneer Records, P.O. Box 2461, Fort Worth, Texas 76116-2461.

YES! Please send me_____set(s) of THE SONS OF THE PIONEERS Celebration Collection and my free commemorative photo album(s) at a cost of $14.95 each (plus $2.00 shipping and handling per set). (Note: Texas residents add $.80 sales tax per set.)

Name:_____
Address:_____
City, St., Zip_____
Specify: ☐ Album ☐ Cassette ☐ 8-track
Allow 4-6 weeks for delivery.

Total:_____
Payment: ☐ Check ☐ Money Order ☐ Visa ☐ Master Card
Account#:_____
Signature:_____
Expiration Date:_____

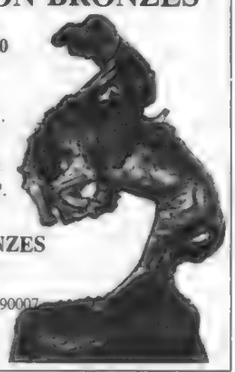
CLASSIFIED

ART

Remington's Bronze
BRONCO BUSTER
All bronze recasts by Remington, Russell, Fraser. Full-size and miniatures.
$280
Shipping Included

AMERICAN ART COLLECTION
1548-D Adams, Dept. A
Costa Mesa, CA 92626
(714) 754-6962
Satisfaction guaranteed
Dealers Welcome!

REMINGTON BRONZES
Was $1995 Now $550
Full size solid bronze recasts in lost wax. Many to choose from.
End of the Trail
Was $550 Now $275
MC, VISA, AM EXP.



FOUNDRY BRONZES
1933 S. Broadway
Space 1008
Los Angeles, California 90007
213-748-3546

BOOKS

20% OFF first order from our Western Americana collection. Request details, catalog: RENAISSANCE HOUSE, Box 177AW, Frederick, CO 80530, (303) 833-2030.

YESTERDAY'S BOOKS LOCATED for you . . . no obligation. OUT-OF-STATE BOOK SERVICE, Box 3253W, San Clemente, CA, 92672-1053, (714) 492-2976.

Western Americana. Free book list. Bob Fein Books, 150 Fifth Avenue, New York City, 10011.

FREE CATALOG. Out-Of-Print Books. Western Americana, Civil War. Marcher's Books, 6204 N. Vermont, Oklahoma City, OK 73112.

FINE WESTERN BOOKS. $1 for long list, refundable first purchase. Baade, 1380 NW Jenne Ave., Portland, OR 97229.

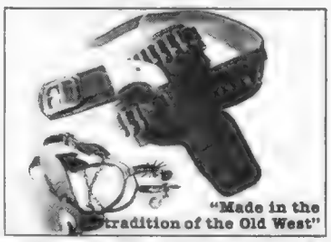
"DAUGHTER OF A PIONEER," a true story of life in Colorado from 1870 into the 20th century, by Atlanta Georgia Thompson. A fascinating story of the author's experiences, told in the first person. Paperback, 160 pages. $5.95 postpaid. Wayne S. Steward, publisher. 3435 N.E. 79th Ave., Portland, OR 97213-6531.

Free Book Catalog AW. Parmer, 7644 Forrestal, San Diego, CA 92120.

OLD BOOK SCOUT locates out-of-print books. Write "Greenmantle," P.O. Box 1324AW, Culpeper, VA 22701-6324.

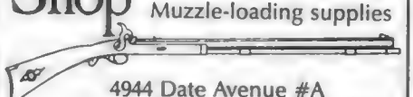
MANUSCRIPTS INVITED
We are now seeking fiction, non-fiction, poetry, scholarly, inspirational and juvenile manuscripts for immediate publication. New authors welcomed. Send for *FREE ILLUSTRATED BROCHURE.* Todd & Honeywell, Dept. 18, 10 Cuttermill Road, Great Neck, NY 11021.

FIREARMS



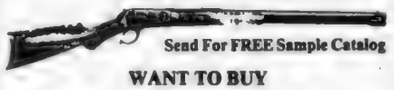
Holsters, cartridge belts, rifle scabbards and more. By using old original antique items as patterns, we are able to give you the very best in authentic handmade reproductions. These original styles are not offered by anyone else. Send $3.00 for our fully illustrated catalog and see for yourself.
Old West Reproductions
1840 Stag Lane Dept. AW/Kalispell, Mont. 59901

In Sacramento
Jonsson's Blackpowder Shop
Muzzle-loading supplies



4944 Date Avenue #A
Sacramento, California 95841
(916) 344-0884
Mon.–Fri. 10 AM–6 PM
Most Saturdays 10 AM–1 PM (call ahead)

Dealers In Fine Antique Winchesters
LEROY MERZ
Rt. 1 - Nirschl Addition
Fergus Falls, MN 56537 — U.S.A.
Phone: (218) 739-3255



Send For FREE Sample Catalog
WANT TO BUY
Estates, Large Collections or Single Pieces.
No Collection Too Large.
Twenty Years of Professional Service.
All Transactions Strictly Confidential.
FINDER'S FEE PAID.
GUNS ACCEPTED ON CONSIGNMENT.
CATALOG SUBSCRIPTIONS
$5.00/year — U.S. $10.00/year — Foreign
Catalogs are issued bi-monthly.

JEWELRY/ WATCHES

SWISS WATCH REPLICAS, #1 wholesaler, 100% satisfaction, warranty. ORDER: (213) 305-8949.

MISCELLANEOUS

AUTHENTIC INDIAN CRAFTS & HANDWORK. Quilts, handbags, jewelry, dolls, stationery, watercolor prints and much, much more. Catalog $1.00. Lakota Development Council, Box-B1 Chamberlain, SD, 57326.

"OLD WEST" Spurs! Custom-made. Unique Designs. $1.00 for brochure. Chuck Roberts, Box 965A, Newbury Park, California 91320.

BATTLEFIELD FOR SALE. Help pre-serve Custer Battlefield. Deed suitable for framing for tax-deductible donations over $20. Gift catalog. Custer Battlefield Preservation Committee, Box 7AW, Hardin, MT 59034.

AMERICAN CRAFTSMAN AW
2474 Huntington Drive
Pittsburgh, PA 15241
(412) 831-0332 (eve.)
A TRAIN WHISTLE THAT NEVER NEEDS A "TUNE-UP"
Approximately 9" Long

PRICE: $8.50 each
Shipping & Handling Included
PA residents add 6% sales tax

CLASSIFIED

PHOTOGRAPHY

Photo Agency seeking Americana slides. Free information: SPECTRUM-WEST, P.O.B. 29160-B, Los Angeles, California 90029.

VIDEO

SOAR through 'The GRAND CANYON'

Right in your own living room! 2-hour, spectacular helicopter exploration. Breathtaking music. Critically acclaimed. Details FREE.

VHS or BETA, Gift Idea

Beerger Productions

3217-D1 Arville, Las Vegas, NV 89102 USA • (702) 876-2328

REAL ESTATE

MONTANA — NORTHERN IDAHO LAND. 5–40 acres of beautiful productive land in the heart of the Northwest's unpolluted wilderness. Some parcels border over a million acres of national forest. Big timber, mountains, meadows, lakes and streams with trophy hunting and fishing. Choose from rural convenience to mountain-top isolation. All with good roads. Four-season living at it's unequalled best. Timber and mineral rights, warranty deed, insured title, easy owner terms. Free brochures, maps and photos. Videos available. TIMBERLAND WEST, P.O. Box 1088, Dept. AW, Coeur D' Alene, Idaho 83814, (208) 664-3870.

CLASSIFIED ORDER FORM

NON-DISPLAY RATE: $3.25 per word
(10 word minimum)

DISPLAY RATE: $135.00 per column inch
(one column inch minimum).

AMERICAN WEST's paid circulation is now 125,000. All advertisements must be accompanied by check or money orders payable to AMERICAN WEST and must be received no later than the 25th of the third month preceding cover date. Send us your ad today, using the form below.

Please insert my ad _____ times, beginning with the _____ issue, for a total of _____ insertions.

Enclosed is my check for $ _____

Name _____

Address _____

City _____ State _____ Zip _____

Tel. No. and Area Code _____

Authorized Signature _____

Copy for Classified Advertisement

_____

_____

_____

_____

_____

_____

_____

Send all copy, payments and camera-ready material to: AMERICAN WEST
3033 N. Campbell Avenue
Tucson, Arizona 85719

Statement of ownership, management, and circulation (required by 39 U.S.C. 3685) of AMERICAN WEST, (ISSN 0003-1534) published bimonthly at AMERICAN WEST, 3033 N. Campbell Ave., Tucson, Arizona 85719, for October 1, 1986. General business offices of the publisher are located at 3033 N. Campbell Ave., Tucson, Arizona 85719. Name and address of the publisher is Archibald M. Brown, Jr., 3033 N. Campbell Ave., Tucson, Arizona 85719. Name and address of the editor is Thomas W. Pew, Jr., 3033 N. Campbell Ave., Tucson, Arizona 85719. Name and address of the managing editor is Mae Reid-Bills, 3033 N. Campbell Ave., Tucson, Arizona 85719. Owner is Buffalo Bill Memorial Association, Box 1000, Cody, Wyoming 82414. Known bondholders, mortgagees, and other security holders owning or holding 1 percent or more of total amount of bonds, mortgages, or other securities: None. The purpose, function, and nonprofit status of this organization and the exempt status for Federal income tax purposes have not changed in the preceding 12 months. The average number of copies of each issue during the preceding 12 months (actual number of copies of single issue published nearest to filing date) are: (A) Total number of copies printed: 183,785 (161,942) (B) Paid and/or requested circulation: (1) Sales through dealers and carriers, street vendors and counter sales: 6,462 (4,200 est.); (2) Mail subscriptions: 113,586 (110,556); (C) Total paid and/or requested circulation: 120,048 (114,756); (D) Free distribution by mail, carrier, or other means, samples, complimentary, and other free copies: 8,096 (4,221); (E) Total distribution: 128,144 (118,977); (F) Copies not distributed: (1) Office use, left over, unaccounted, spoiled after printing: 4,556 (1,130); (2) Return from news agents: 51,085 (41,835); (G) Total: 183,785 (161,942). I certify that the statements made by me above are correct and complete.
(Signed) Carol A. Ryan, Business Manager.

DON'T MOVE!
Don't move until you've told us your new address. Please give us eight weeks to change your address. Just attach your label below, and fill in your new address.

NEW ADDRESS

Name _____ (Please print)

Address _____

City _____ State _____ Zip _____

ATTACH LABEL HERE

Mail to:
American West
Subscription Service
Box 3733
Escondido, CA 92025

American West

READER SERVICE

The advertisers listed below will send information, brochures, or travel packets to interested readers. Simply circle the corresponding number on the Reader Service Card (for those few advertisers requesting payment, enclose a check made out to AMERICAN WEST for the proper amount) and drop it in the mail to us. We'll forward all inquiries to the advertisers.

1. **ANN CHAPMAN** — Free 24-page catalogue featuring unique gifts for the horse lover and rodeo enthusiast. Forty original designs screened on porcelain china, cookie jars, director chairs, pillowcases, place mats, T-shirts and more. Embroidery of designs available.
2. **THE ASPEN LODGE** — The perfect place to stay while enjoying rodeo action in Colorado. Located in the heart of the Rocky Mountains, we are a full-service, 4-Diamond resort and conference center with gourmet dining, Colorado's largest log structure and a variety of activities for everyone. Free brochure.
3. **AUSTRALIAN OUTBACK COLLECTION** — Aussie clothing and outerwear for men and women. Finest Australian wools, oilskin Drovers Coats, durable silks, denims, weathered cotton, and fur felt hats. Excellent quality, expert styling, finest fabrics. Check our prices for real value.
4. **BED AND BREAKFAST/SANTA FE** — July and August are rodeo months in Santa Fe. Enjoy the downtown bed and breakfast inns during your visit. From Southwestern adobe bungalows to restored Victorian mansions, they offer a variety of settings and amenities. Free brochures.
5. **THE NEW DIXIE GUN WORKS** catalog contains over 600 pages packed with offerings of antique and muzzle-loading gun parts and accessories, and features replica black-powder guns from most major manufacturers and importers. Free book.
6. **THE DUDE RANCHERS' ASSOCIATION** — Be a cowboy! Trips to nearby rodeos. Quiet or active, beautiful Western vacation for families, couples, or singles. Good riding with many other amenities. Choose your ranch for a unique experience. Send $1 for magazine/directory.
7. **FREE EDDIE BAUER CATALOG** — Wide selection of quality men's and women's active leisure apparel and footwear. Prime goose-down coats and comforters. Unique gifts for the home and travel. Every item guaranteed 100% satisfactory or your money back.
8. **THE EDWARD H. BOHLIN COMPANY** — For 65 years we were in Hollywood. We are now in Houston and Burbank. The world's finest silversmiths & saddlemakers. Over a half-century of quality. Send today for information on our new catalog.
9. **FORT WORTH CONVENTION & VISITORS BUREAU** — The Fort Worth Convention and Visitors Bureau can provide a complete listing of Fort Worth activities, attractions, accommodations, dining, sightseeing and meeting facilities. Please call 817/336-8791. Fort Worth. The way you want Texas to be.
10. **THE FRONTIER LIBRARY** — Journey with us across the buffalo grass to the foothills of a time lost but not forgotten . . . relive the shining time of the mountain man through the pages of *The Frontier Library*. Send for free catalog.
11. **GORDON WHEELER'S TRADING POST & MUSEUM** — Large informative catalog of Indian artifacts made from authentic materials. The very finest shields, bows & arrows, knives, spears, buffalo robes, skulls, Indian jewelry, contemporary and prehistoric pottery, and much more. Free catalog.
12. **LAS CRUCES, NEW MEXICO** — Enjoy the contrasts. The peaks of the Organ Mountains and the winding Rio Grande. Fields of chile and fields of cotton. Fiestas and mariachis. The perfect sightsee, carefree vacation. Free brochure.
13. **VISIT LAS VEGAS, NEW MEXICO** — Home of the Roughriders Cowboy Reunion. Located in the heartland of Western ranch country. Rodeo season starts with Rails & Trails Days, June 5–7. Send for free brochure.
14. **FOR LOUIS L'AMOUR COLLECTORS** — Special signed and numbered leather collectors' editions of two Louis L'Amour titles: *Frontier* and *Last of the Breed*. Send for free brochure.
15. **LOUIS L'AMOUR LIVE!** — on audio cassette. Live and hear (with full array of sound effects) your favorite Louis L'Amour stories. Includes introduction by L'Amour himself! Send for free brochure.
16. **MAUPINTOURS** — Offers a wide range of tours throughout the U.S. including the historic East, Old South, Arizona and Southwest, California, Pacific Northwest, Colorado Rockies, National Parks; adventure tours in the West, Alaska, and Hawaii.
17. **NAVAJOLAND** — Come and enjoy our rodeo, one of the most popular Indian sporting events in Navajoland. Rodeo season starts in March and ends the latter part of October. Modern accommodations and many outdoor activities for your enjoyment. Free information.
18. **PENTAX** — Offers a complete line of photographic equipment backed by years of experience in state of the art optics. Pentax's high-quality cameras and accessories are designed to set your creativity free. Send for free brochure.
19. **RED RIVER FRONTIER OUTFITTERS** — Makers of authentic, attractive, frontier clothing and accessories; 1870s bib-front shirts, "Long Rider" dusters, 1880s vests, trousers, holsters, cartridge belts, spur leathers, cowboy horse-tack (1880s headstalls), leather cuffs, neckerchiefs, and more. Catalog $3.00.
20. **SID RICHARDSON COLLECTION OF WESTERN ART** — Fort Worth, Texas. Send for free color brochure and information for ordering prints, posters and books by mail or phone.
21. **SHEPLERS** — Free! Just for the asking, your own copy of Sheplers Western Catalog. Filled with Western-inspired clothing for men and women, plus many time-proven basic accessories like hardworking leather boots, belts, traditional Western hats, and much more!
22. **SONS OF THE PIONEERS** — From movies and television to small-town rodeos and county fairs, they *are* the music of the Old West. Fiftieth Anniversary collector's album and booking information available through Texas Pioneer Records.
23. **UNIVERSITY OF NEBRASKA PRESS** — Experience the West in books from the University of Nebraska Press. Our Bison Book paperbacks bring you the best in Western history, literature, memoirs and biographies in high-quality editions at reasonable prices. Free catalog.
24. **UNIVERSITY OF OKLAHOMA PRESS** — Distinguished publisher of outstanding scholarship on the West, Indians (including the prestigious Civilization of the American Indian Series), Mesoamerica, regional studies, and other subjects. Send for free catalogs.
25. **WARNER AND MACKENZIE GUIDING & OUTFITTING LTD.** offers a unique Western experience. Try a holiday on horseback in the beautiful Rocky Mountains of Canada's Banff National Park. Contact us for a mountain wilderness experience you'll never forget.
26. **WEST FINE LEATHER** — Fine quality handcrafted leather goods and accessories for men and women. Featuring southwestern and contemporary designs in belts, wallets, handbags, briefcases, etc. Exotic leathers, custom design, and personal service are our hallmarks. Free catalog. See ad on page 27.
27. **WESTERN TRADING POST** — A unique Indian crafts supply store featuring calico cloth, wool trade & suede cloth, chainette fringe, hides, tanned leather, buckskin, porcupine hides, hair & quills, lacing thong, sinew, raccoon tails, feathers and more.
28. **WHITE'S BOOTS** — Makers of handmade boots for over a century. Quality and comfort for the horseman, hunter, logger, smoke jumper, lineman, anyone who works on their feet. Call or send for free color catalog. 1-800/541-3786; in Washington 509/487-7277.

If there is no reader service card, send us a request for information by number to AMERICAN WEST Reader Service Card, P.O. Box 5864, Tucson, AZ 85703-0864

American

Reader Service Card

January 1987 • Void after February 28, 1987

For more information, circle the numbers that correspond with those listed on this page and send to American West Reader Service, P.O. Box 5864, Tucson, AZ 85775-0305. Be certain to enclose the proper dollar amount for information from those advertisers requesting payment (checks should be made out to AMERICAN WEST).

★
Name (please print) _____

Address _____

City _____

State _____ Zip _____

Total Enclosed $ _____

★ Remember to write your name and address above. A

1	5	9	13	17	21	25
2	6($1)	10	14	18	22	26
3	7	11	15	19 ($3)	23	27
4	8	12	16	20	24	28

NO POSTAGE
NECESSARY
IF MAILED IN THE
UNITED STATES

BUSINESS REPLY MAIL

FIRST CLASS PERMIT NO. 315 TUCSON, ARIZONA

POSTAGE WILL BE PAID BY ADDRESSEE

American West

READER SERVICE
P.O. Box 5864
Tucson, Arizona 85775-0305

Western Art Notes

MASK (1983) BY GEORGE HUNT, KWAGIUTL — COURTESY AMERICAN FEDERATION OF ARTS

Lost and Found Traditions: Native American Art 1965–1985

The persistence of old ways among many American Indian tribes is presented in "Lost and Found Traditions: Native American Art 1965–1985," running January 28–March 15 at the Portland Art Museum in Oregon. The show features traditional art and modern interpretations of that art crafted by American Indians during the last twenty years. The first exhibit to focus on the survival of these arts into the present day, it is designed to encourage Indians to continue their artistic endeavors and non-Indians to appreciate the work that is being done.

The 383 varied textiles, pottery, baskets, jewelry, and carvings made by members of approximately 100 different tribes were collected over a period of nine years by exhibit curator Ralph T. Coe of the American Federation of Arts, organizer of the show. Highlighting the richness and diversity of American Indian art, the pieces include an elaborate pair of quilled and beaded moccasins, a lavishly decorated war shirt, and a beaded rawhide knife scabbard, all by Joyce Growing Thunder Fogarty of the Assiniboine/Sioux tribe in Montana, a thirty-five-foot totem pole carved by the Nisga branch of the Tsimshian tribe in British Columbia, and a large willow and devil's claw Pima tray basket by Lucy Jones of southern Arizona. Coe has traveled across the country for years gathering works such as these, often relying on the help of Indian traders to establish rapport with the artists.

Made possible by generous grants from the American Can Company Foundation, with additional support from the Sacred Circles Fund and the National Endowment for the Arts, "Lost and Found Traditions" will continue its tour of the United States in St. Paul, Minnesota, Anchorage, Alaska, and other cities through December 1988.

Texas art 7,000 B.C. Photographs of a superb record of rock art from a culture that thrived in the Lower Pecos area for over 8,000 years are just one of the attractions at the permanent exhibit "Ancient Texas: Rock Art and Lifeways Along the Lower Pecos" opening January 24 at the Witte Museum in San Antonio, Texas. Exceptionally well-preserved artifacts such as matting and sandal fragments, wooden combs, clay female figures, and rabbit sticks (clubs) are also on display. A short introductory film tells about the hunter-gatherer society that maintained basically the same way of life for nearly 9,000 years in most of what is now Val Verde County, Texas, describing the region's abundant food resources. The rock art may be viewed firsthand at Fate Bell Shelter in Seminole Canyon State Park near Langtry, Texas.

"Art of the Old West from the L. R. French, Jr., Collection" displays Western art that spans the twentieth century, ranging from the historic works of Henry Raschen, Frederic Remington, and Olaf Seltzer to nostalgic images by contemporary artists like Howard Terpning, Kenneth Riley, and Melvin Warren. The fifty paintings and sculptures are on view at the Palm Springs Desert Museum February 6–April 5 and include works by artists of the '20s and '30s such as Frank Tenney Johnson and W. H. D. Koerner, postwar pieces by Bill Owen and Olaf Wieghorst, and a small selection of landscape paintings.

Kansas photographer Lyle White doesn't intend to let Americans lose their Midwest heritage. Traveling back roads and visiting small towns throughout the Great Plains for five years, White photographed stretches of seemingly endless grassland and the weathered faces of prairie farmers. "The Pioneer Spirit" displays seventy-five of White's black-and-white photographs, along with nearly fifty journal entries recording interviews and observations made during his recent journeys. White's tribute to the pioneer spirit is being circulated by the Mid-America Arts Alliance and shows through January 20 at the Ulrich Museum of Art, Wichita State University, Kansas.

"Art in New Mexico, 1900–1945: Paths to Taos and Santa Fe" features 150 paintings, thirty photographs, and forty religious and decorative objects that portray Pueblo Indian and Hispanic culture and the New Mexico landscape. Showing through January 4 at the Museum of Fine Arts, Houston, Texas, and then February 18–April 19 at the Denver Art Museum in Colorado, the exhibit is divided into four segments: From Salon to Pueblo: The First Generation; The Art of Pueblo Life; The Hispanic Southwest; and The Faraway Nearby: New Mexico and the Modern Landscape. Stunning works like Georgia O'Keeffe's *Black Cross with Stars and Blue* and Victor Higgins's *Winter Funeral* are some of the highlights of this broad slice of regional art, organized by the National Museum of American Art, Smithsonian Institution.

Western Snapshots Today

These days most Westerners travel on four wheels rather than on four legs. The long, dusty trails of pioneer times have been paved over with blacktop and the horses consigned to Saturday afternoon rides through the backcountry.

But that doesn't mean that Western lingo has to be put out to pasture, too. The gentle message of this "whoa" sign in Wickenburg, Arizona, comes across as a friendly reminder of the days when a person had to speak to his conveyance to get it to stop.

Perhaps wishing to ease their guests into the relaxed pace of the West, the Best Western Rancho Grande motel placed this sign in their driveway. Harry A. Koch of Phoenix, Arizona, a retired detective who worked at times in the Wickenburg area, was visiting in search of a place to live when he spied this sign. He obeyed the command on a wet, overcast day long enough to record it on tri-x film with his Pentax K-1000 camera and 50mm normal lens.

AMERICAN WEST offers twenty-five dollars to any photographer, amateur or professional, whose Western Snapshot Today is selected for publication on this page. Pictures portraying today's West—the land and its people—in black-and-white or color, will be accepted for consideration. Please specify the type of camera, lens, film, paper, and techniques as well as light conditions used to obtain your photograph. Prints will be handled with care and returned promptly after use. Be sure to pack the snapshots carefully and enclose a stamped, self-addressed envelope. Send submissions to AMERICAN WEST, Western Snapshots Today, 3033 N. Campbell Avenue, Tucson, Arizona 85719.

American West

Kept neat and clean permanently. Magazines slip into these handsome files to become valuable reference volumes, to look like fine books on your library shelves. Leather-like, dark-brown fronts are beautifully embossed in gold. Easily applied gold numbers are included for adding dates and volumes. One file holds two years, (12) copies of AMERICAN WEST. Satisfaction guaranteed. Send check to:

THE HIGHSMITH CO.
Box 800w, Fort Atkinson
Wisconsin 53538-0800
One file $6.50 postpaid
Three or more $5.85 each

Possibly The Toughest Rainproof Coat Ever Built

Our drovers coat... just one garment from our unique collection of Australian clothing for town and country.

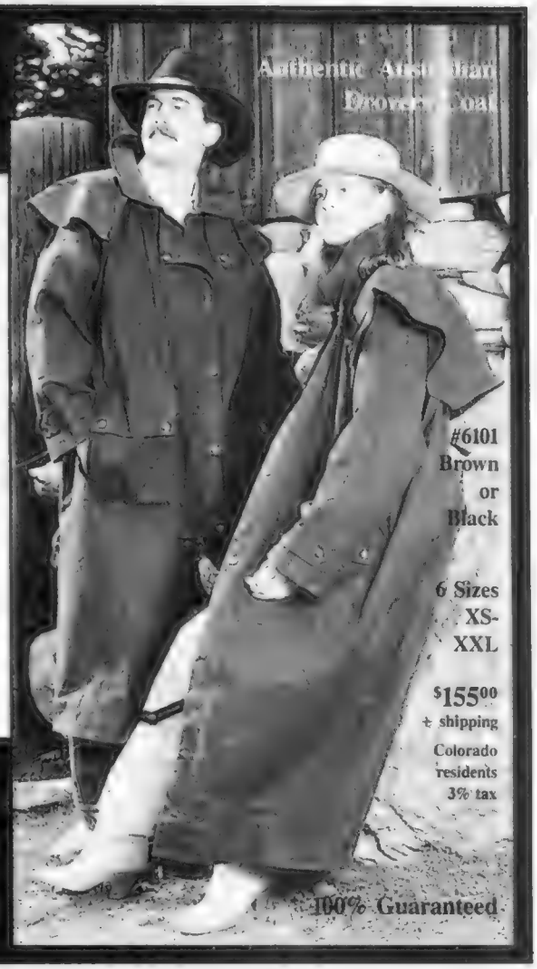
Send $1.00 for our complete color catalogue
(Receive $2.00 credit on first purchase)

Visa/MC orders
1-800-628-6283

Australian Outback Collection

27905 Meadow Drive
P.O. Box 987
Evergreen, CO 80439
303-670-3933

The Australian Outback Collection



PSE STARFIRE

A "Force" that ignites the fire of crossbow "Tradition" and brings it into your future.

A FORCE BEYOND THE ORDINARY

"Far from ordinary" is the only way to describe the new STARFIRE. Easy to handle and amazingly well balanced, the STARFIRE will please any shooter. To add that custom touch the STARFIRE sports an adjustable cheek piece, a feature found only on the most exotic custom crossbows. With standard features that include new PSE Sure-Fire Cables, new Fire-Flight 8 Arrows with newly designed PSE Super Nocks and our "Auto-Safe" trigger, the STARFIRE sets the standard for State-of-the-Art crossbow design.

See your PSE Dealer for the complete Starfire experience.

Starfire will be available in Camo or Satin Black/Silver Hammertone finish.

Technology & Tradition

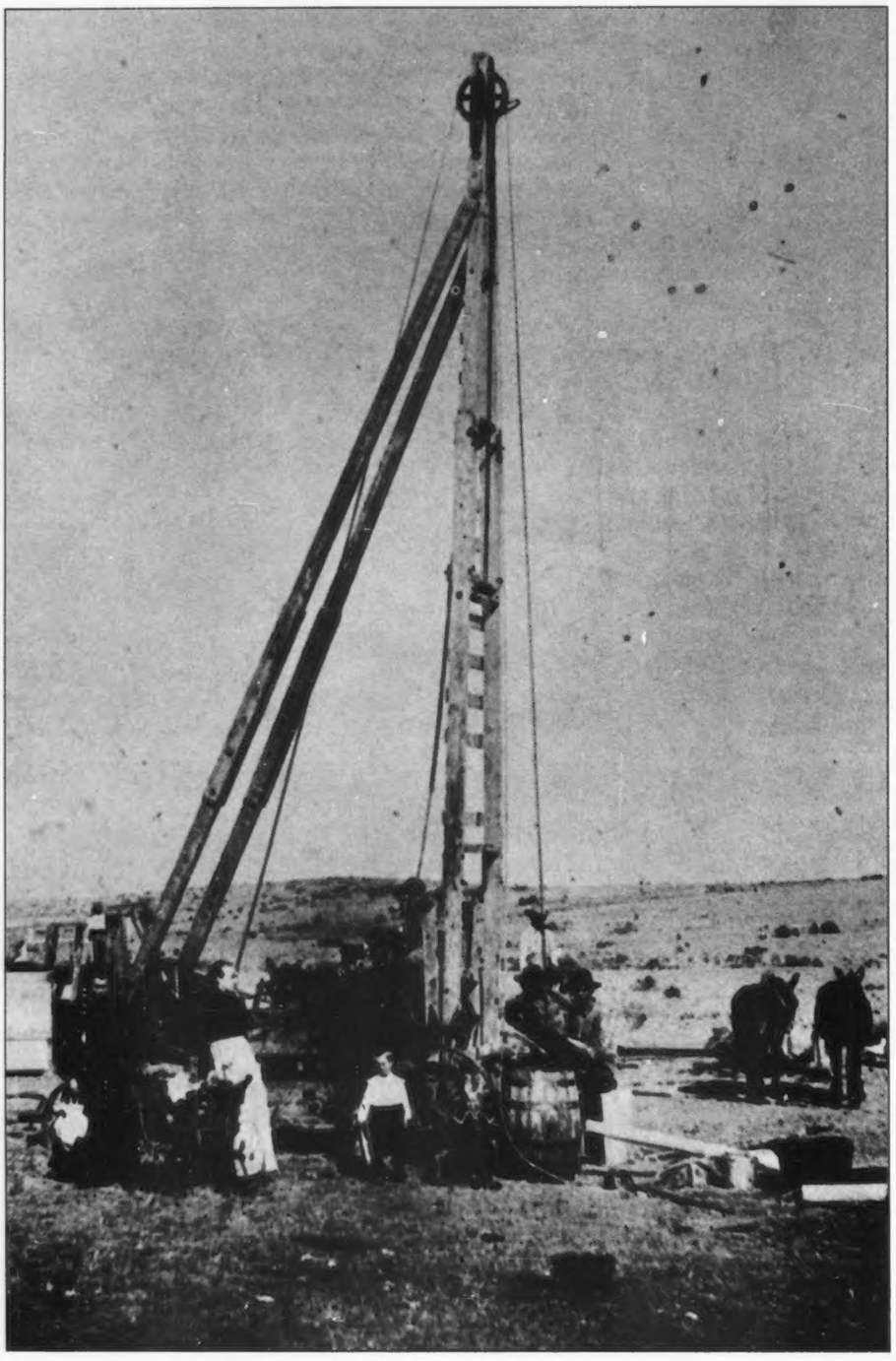
PSE®

PRECISION SHOOTING EQUIPMENT, INC.

P.O. Box 5487, Dept. AA06, Tucson, AZ 85703, (602) 884-9065

Distributed By Porcupine Creek Society, Calgary, Alberta, Canada. Licensed Under Arch. Patent No. 3,436,485.

Western Snapshots Yesterday



Using pioneer ingenuity, New Mexico Territory homesteader Matthew Bradley turned to the water-well drilling business to support his family. In this photograph, members of the Bradley clan gather around Matthew's first well, drilled on his newly staked claim soon after the family's arrival in Nara Visa in 1888. Bradley brought the well-drilling equipment with him from Texas, and together with his brothers Claude and Henry, established the 3-B Drilling & Ranching company.

During the Civil War era, Matthew Bradley's grandfather moved the family from Tennessee to Texas, where Matthew was later born. In Nocona, Texas, Matthew met and married Callie Booth, a dark-haired Dutch beauty. When word of the free land opening up for homesteading in New Mexico Territory reached town, Matthew and Callie decided to sell their farm and with their three young sons leave Nocona for rosier prospects.

In early spring of 1888, the Bradleys rounded up their few head of cattle and milk cow and banded together with five other optimistic couples to form a wagon brigade nicknamed the "Texas Caravan West." What they didn't know about trail living they soon learned, discovering that cow chips make a good substitute for wood to fuel their campfires. They reached the new land safely, eager to set their cattle grazing on the lush grama grass.

Free-flowing water was scarce in New Mexico Territory, and Bradley quickly decided to capitalize on that scarcity after he claimed his land. To discover where to sink their first well, Bradley and his brothers enlisted the aid of a water witch, a man who used a divining rod to indicate where underground water lay. The well pictured here was so badly needed by the Bradleys for watering the stock and for domestic uses that it was built before the family home was even started. Fellow homesteaders in the area who needed water just as much kept the 3-B Drilling & Ranching outfit busy.

Posed in front of the ambitious company's first endeavor, from the left, are Matthew's wife Callie, son Louis in baby carriage, mother Margaret, and sons Joe and Thomas. Seated behind the barrel are brother Claude and then Matthew to the right, while brother Henry stands in the background in a white shirt.

Mrs. Tommie Bradley Hays, of Bakersfield, California, sent us this photo and story of her hard-working pioneer kinfolk.

AMERICAN WEST offers twenty-five dollars to any reader whose Western Snapshot Yesterday is accepted for publication on this page. We seek old photographs that tell stories of bygone times. Especially welcome are pictures depicting some forgotten aspect of Western life, serious or amusing. Space is limited; so, we have to be selective. We'll take good care of your pictures and return them promptly. Be sure to pack the snapshots carefully and enclose a stamped, self-addressed envelope. Send submissions to AMERICAN WEST, Western Snapshots Yesterday, 3033 N. Campbell Avenue, Tucson, Arizona 85719.

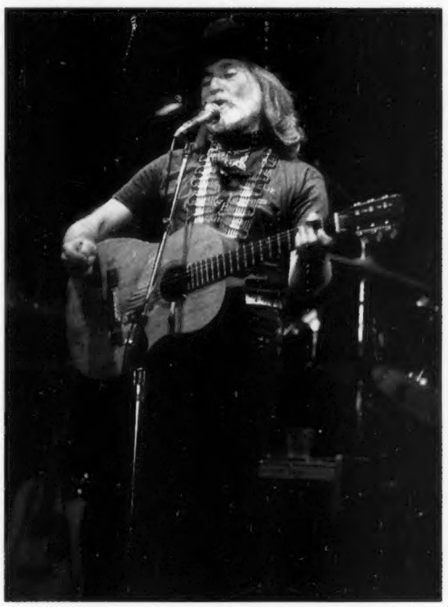
FORT WORTH TEXAS

We turn out to see who's on the evening stage.

In Fort Worth, you could catch Willie Nelson on stage at Billy Bob's, the world's largest honky-tonk. Take in Ornette Coleman at the Caravan of Dreams. See a top Broadway musical. Enjoy Shakespeare in the Park. Or treat yourself to an evening with the Fort Worth Symphony at our convention center.

From country and western to Beethoven and Bach, we set the stage for some of the most entertaining folks in the world. And we'd like to have you in the audience.

Our Visitor Information Guide will help you plan your trip to Fort Worth. Call or send for your free copy. 1-800-433-5747.



Please send me the Visitor Information Guide.

Name: _____

Address: _____

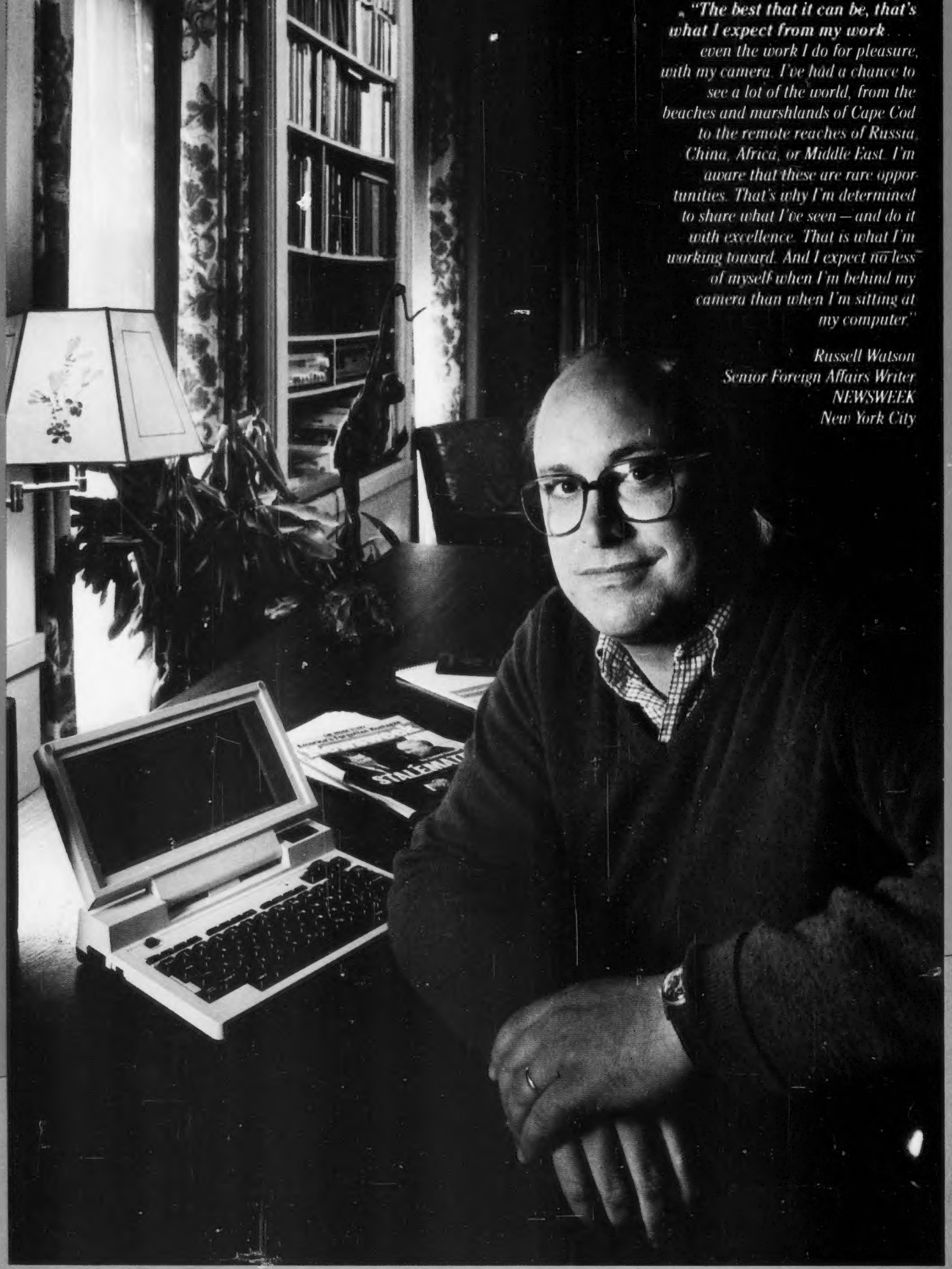
City: _____

State: _____ ZIP: _____

Phone: _____

AW1

Fort Worth Convention
and Visitors Bureau
700 Throckmorton
Fort Worth, TX 76102-5073



"The best that it can be, that's what I expect from my work . . . even the work I do for pleasure, with my camera. I've had a chance to see a lot of the world, from the beaches and marshlands of Cape Cod to the remote reaches of Russia, China, Africa, or Middle East. I'm aware that these are rare opportunities. That's why I'm determined to share what I've seen — and do it with excellence. That is what I'm working toward. And I expect no less of myself when I'm behind my camera than when I'm sitting at my computer."

Russell Watson
Senior Foreign Affairs Writer
NEWSWEEK
New York City

His camera? The Pentax 645, the one camera that combines the image excellence of medium format with the simplicity of a fine 35mm camera. Seven programmed modes, from fully automatic to fully manual. Built-in motor drive. Exceptionally accurate through-the-lens metering, including flash metering. An assortment of lenses to match your expectations. The Pentax 645. Excellence, for those who demand it from everything they do.

PENTAX
645

©1986 Pentax Corporation, 35 Inverness Drive East, Englewood, Colorado 80112